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# THE BOYS' AND GIRLS' READERS

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## TEACHERS' MANUAL OF SILENT AND ORAL READING

By

EMMA MILLER BOLENIUS

*Author of "Teaching Literature in the Grammar Grades  
and High School," "The Teaching of Oral English"  
and "Everyday English Composition"*



HOUGHTON MIFFLIN COMPANY

BOSTON NEW YORK CHICAGO



THE BOYS' AND GIRLS' READERS

FOURTH READER

FIFTH READER

SIXTH READER

By EMMA MILLER BOLENIUS

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*Grateful acknowledgment is  
made to Mr. Robert H. Davis  
and the New York Sun for  
permission to use the poem  
about Roosevelt*

**The Riverside Press**  
CAMBRIDGE · MASSACHUSETTS  
U · S · A

## TO THE TEACHER

THE object of this Manual is to bring enthusiasm into the teaching of reading and to show various ways in which to motivate the reading period to get better results. To do this, two things are necessary: (a) to know what we are expected to accomplish in reading by the end of the sixth grade, and (b) to have a vision of what the teaching of reading involves.

In that excellent Bulletin, entitled "The Reorganization of English in Secondary Schools," issued by the Department of the Interior in 1917, the following standards are laid down for the end of the sixth grade:

At the end of the sixth grade pupils should be able: (1) To express clearly and consecutively, either in speech or in writing, ideas which are familiar and firmly grasped; (2) to avoid gross grammatical errors; (3) to compose and mail a letter; (4) to spell their own written vocabulary; (5) *to read silently, and after one reading to reproduce the substance of a simple short story, news item, or lesson*; (6) *to read aloud readily and intelligently simple news items, lessons from textbooks, or literature of such difficulty as "The Ride of Paul Revere," or Dickens's "A Christmas Carol"*; (7) *to quote accurately and understandingly several short poems, such as Bennett's "The Flag Grows By" and Emerson's "The Mountain and the Squirrel."*

We see, therefore, three phases of the reading problem: silent reading, oral reading, and appreciation. Throughout this Manual these three are treated in detail.

We must have, in the second place, a vision of what the teaching of reading involves, or of the various kinds of reading needed in life. The report alluded to above expresses the purposes of reading in ordinary life so lucidly that we quote:

Knowledge of books and power to read them thoughtfully and with appreciation includes:

- (a) *Ability to find pleasure in reading books by the better authors, both standard and contemporary, with an increasing knowledge of such books and increasing ability to distinguish what is really good from what is trivial and weak.*

## TO THE TEACHER

- (b) *Knowledge of a few of the greatest authors, their lives, their chief works, and the reasons for their importance in their own age and in ours.*
- (c) *Understanding of the leading features in structure and style of the main literary types, such as novels, dramas, essays, lyric poems.*
- (d) *Skill in the following three kinds of reading and knowledge of when to use each:*
  - (1) *Cursory reading, to cover a great deal of ground, getting quickly at essentials.*
  - (2) *Careful reading, to master the book, with exact understanding of its meaning and implications.*
  - (3) *Consultation, to trace quickly and accurately a particular fact by means of indexes, guides, and reference books.*
- (e) *The habit of weighing, line by line, passages of special significance, while reading other parts of the book but once.*
- (f) *The power to enter imaginatively into the thought of an author, interpreting his meaning in the light of one's own experience, and to show, perhaps by selecting passages and reading them aloud, that the book is a source of intellectual enjoyment.*

In the fourth, fifth, and sixth grades these phases of reading are almost as vital as in the seventh and eighth grades, but they must be treated in the elementary fashion necessary for younger pupils. This Manual stresses these important phases of reading. It begins in an elementary way in the Fourth Reader, and progresses in difficulty through the Fifth and Sixth, the purpose being to equip boys and girls by the end of the sixth grade with the tools of reading necessary for successful scholarship in a Junior High School or seventh grade, or for meeting the demands of real life, if the child leaves school.

The editor has tried to inject into the Manual her personal enthusiasm, for she well realizes that the young or inexperienced teacher may be carried on in her work, if the Manual can but seem like a real person standing at her shoulder with guidance. To be most helpful she has supplied much ground-work information, which will be a time-saver for the teacher and an aid in grasping the fundamentals of a selection.

Do not expect a pedantic work in this Manual. It has been made as human as possible; for teachers are human, children are human, and reading should be the most human of all the studies in the curriculum.

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(6), 185.  
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(5), 79, 106; (6), 99, 125, 164.  
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Trowbridge, J. T. (5), 76.

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Wiggin, Kate Douglas. (6), 1.  
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## SELECTIONS ARRANGED AS A COURSE

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Men's work in making books is all in  
vain, if books in turn do not make men.

— *William Dean Howells*

## SILENT AND ORAL READING

BEFORE you begin teaching any selection in this series read carefully through the following introduction. The basic principles discussed here should be kept constantly in mind throughout the three years' work and should be freshened in memory by repeated reference to these pages. The suggestions are in line with the best thought on reading, as presented in the Yearbooks of the National Society for the Study of Education, in surveys with their attendant recommendations, in graded courses of study, and in the work of experts who have presented in books the problem of reading. Restated in brief form, the following outline sums up the standards and reading powers quoted in full in the preface to the teacher.

### Standards

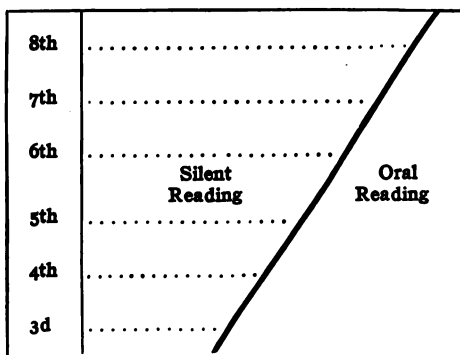
1. To express familiar ideas in speech or writing.
2. To avoid gross grammatical mistakes.
3. To compare, write, and mail a letter.
4. To spell written vocabularies.
5. To read silently, and to be able to reproduce the ideas.
6. To read aloud readily and intelligently.
7. To quote accurately and understandingly.

### Vision of Kinds of Reading Power

1. Ability to find pleasure in reading books by the better authors.
2. Knowledge of a few of the greatest authors.
3. Understanding of the main literary types.
4. Skill in three kinds of reading:
  - a. Cursory reading to get quickly at essentials.
  - b. Careful reading with exact understanding.
  - c. Consultation, reference books, etc.
5. Habit of weighing, line by line, passages of special significance.
6. Power to enter imaginatively into the thought of an author.

# I. THE DIFFERENCE BETWEEN SILENT AND ORAL READING

**Greater use of silent reading in life.** It is commonplace to say that reading is the most important subject in the elementary school curriculum, yet it is the thing that makes the difference between literacy and illiteracy. We have come to realize that in the reading lessons of the past we have not given attention to the forms of reading that are most used in daily life; that is, the various forms of silent reading. A man speaks a hundred times to the once that he writes; he reads silently a thousand times to the once that he reads aloud. It is now recognized, therefore, in school work that training in oral reading should decrease from the third grade on through to the high school and that training in silent reading should correspondingly increase, somewhat like the following diagram.



**The two kinds of reading explained to a class.** The two kinds of reading are very clearly described by S. H. Clark in an article on "How to Read Aloud." He says:

Getting thought from the printed page should be just listening carefully to my speaking. Yes, you must be more careful in reading, because I am not there to explain things to you, or to repeat my words. You have only the printed words, and if you don't listen very carefully to what they say, you won't understand me. Now let us see whether this is clear. Here is a sentence; can you see what I see?

The next day, which was Saturday, the king called his generals and some of his friends to the royal tent, and told them, in a quiet

## HOW SILENT AND ORAL READING DIFFER xv

voice, that at daybreak on Tuesday he was going to return to London and give up the war.

Now, take your eyes off the book and tell your teacher all you saw, and tell it in just the order the pictures occur on the page. If you miss any steps, you must read again and again until you see the whole thought so clearly that it seems real; then I am sure you will be able to tell it correctly. You need not use my words; just use your own language.

When you have done this you are ready to take up the next step. Read the sentence to the class so that you make them see just what you see. Be sure you never forget this. You must remember that unless you try to make them see the pictures you have in mind, they will be very likely not to understand you.

Now, what have we been doing? First, we studied the meaning of the words, second, we got several pictures; and third, we tried to give those pictures to others. So we see there are two kinds of reading: one for ourselves; the other, for others. The first kind must always go before the second; for if we have n't anything in our mind to tell, how can we give it to others? . . .

A short drill and our lesson will be over. "In the summer the grass is green, but it turns brown in the fall." Can you imagine how green grass looks? how brown grass looks? Do you notice that fall is the time when grass is brown? Again: "He was a very tall man, with light, curly hair, tanned skin, and blue eyes. His shoulders were stooped over like those of a farmer, or of one who has been digging in the mines." Close your eyes and then call up the picture of this man. Do you see him as a real man? Now read this sentence aloud so that your classmates may get the same picture that you have.

**How silent reading differs from oral reading.** In the following ways these two types of reading differ:

1. Silent reading is getting the thought, or the pictures, from the printed page; oral reading is giving the thought from the printed page. Oral reading is always preceded by an instantaneous exercise of silent reading, whereby the reader gets the thought.

2. Silent reading is a simple process consisting of a number of eye sweeps across the page; oral reading, on the other hand, is a complex process, consisting of a combination of eye sweeps with their mental interpretation, and of vocal utterance in which the muscles of the throat are involved.

3. These two types of reading regard words from radically different standpoints. In silent reading it is the meanings of words that count most, if the reader is to grasp the thought; in oral reading, it is the pronunciation of the words that counts most, it being perfectly possible for a child to read fluently and

yet not to grasp the meanings of some of the words read and therefore not to have the full thought of the passage.

4. It is generally conceded that a child can read about 28 lines a minute silently, and only 20 a minute orally. This difference is accounted for by the fact that the eye movements are not so limited in speed as are the vocal movements. One can read aloud only as fast as the tongue and lips can manage the words. On account of the fact that the rate of oral reading is more or less controlled by the vocal organs, oral reading is somewhat standardized.

5. Children do not differ so widely, therefore, in their speed in oral reading; but there is a wide range possible in speed in silent reading.

6. It is generally conceded that children usually get the thought better by reading silently. Any teacher of experience knows that frequently children are guilty of reading aloud "mere words."

## **II. SUGGESTIONS FOR SILENT READING**

**Bad habits in silent reading.** The following habits are detrimental to silent reading. The teacher should note which pupils have these habits and should take measures to eradicate them.

1. Children make lip movements in reading silently, thus checking speed in reading. The teacher should impress on such a reader that he is to "read rapidly with the eyes and not at all with the lips," for as long as he reads with his lips he cannot be a fast silent reader.

2. Children point with their fingers when they read, thus preventing themselves from grasping word groups quickly in their entirety. The teacher should emphasize the fact that a good reader "picks up the words with the eyes, not with the fingers," for the finger-pointing way takes too long.

3. Children make too many eye movements in reading a line, thus not training themselves in grasping groups of words,

## CONCLUSIONS ABOUT SILENT READING xvii

or phrases. The teacher may by "flash drills" of phrases on cards exercise children in grasping the entire thought at one eye sweep. It should be borne in mind that in the physiological process of silent reading the eye makes three or four sweeps across the page, pausing an infinitesimal second at what is called "a fixation point," at the end of each eye sweep. At each fixation point the reader takes an "eye full" of words.

4. Children read their own ideas into a selection, thus distorting the author's meaning. Frequently, words that are over-potent catch the child's eye and lead his mind off on a tangent.

5. Children often fail to grasp shades of meaning because those little words that we might call "under potent" words — as conjunctions and prepositions — fail to bring out their relationship in the thought. The teacher should devise drills to bring out the meanings of these words.

6. Children sometimes fail to read satisfactorily for physical reasons. When a teacher suspects that there is a physical defect in a child's eyes, she should insist upon a proper examination.

**Some conclusions accepted in regard to silent reading.** The following conclusions are accepted by experts:

1. A good rate of silent reading tends towards general efficiency in school work.

2. The fastest silent readers usually make the best readers. Therefore, if you develop speed, you improve the quality of the child's reading.

3. Drill in oral reading checks speed in silent reading.

4. A child's ability in silent reading differs according to the thing read: easy fiction or narrative, a history text, a geography text, and arithmetic problems present different difficulties in silent reading. The child should attain skill in reading not only easy narrative but also difficult textbook prose.

5. Assignments should take into consideration the fact that textbook silent reading is more difficult than ordinary selections in a Reader. The teacher should train the children how to study a paragraph in a textbook.



## xviii SUGGESTIONS FOR SILENT READING

William S. Gray in the Eighteenth Yearbook of the National Society for the Study of Education makes the following comment:

During the fourth, fifth, and sixth grades pupils should be taught to understand selections of increasing difficulty, and they should be trained to utilize reading ability in a variety of ways. In the judgment of the writer the reading exercises which are assigned during this period should be as varied in character as are the demands which are made on the reader both in and out of school. The typical reader is called upon to utilize reading ability in a variety of ways. The following are illustrations:

1. To read for the purpose of giving a coherent *reproduction*.
2. To determine the *central thought* or the *most important ideas* of a selection.
3. To select a series of closely *related points* and their supporting details.
4. To *secure information* which will aid in the solution of a problem or in answering questions.
5. To gain a clear comprehension of the *essential conditions* of a problem.
6. To *discover new problems* in regard to a topic.
7. To determine the *lines of argument* which support the point of view of the author.
8. To determine the *validity* of statements.

If each of these uses of reading is to be emphasized effectively, special sets of reading habits and attitudes must be developed. As far as possible, the teachers of the fourth, fifth, and sixth grades should instruct pupils in regard to various methods of study and should endeavor to establish effective habits of reading in connection with each type.

**Selections for training in more difficult silent reading.** In this Manual the following selections offer definite training in the more serious types of silent reading just described:

### Fourth Grade

How to Make a Home Garden, *page 63*  
The Little Friction Match, *page 81*  
The Three Giants, *page 30*  
Finding America, *page 13*  
A Letter from the Jamestown Colony, *page 72*  
What the Flag Stands for, *page 58*  
A Civic Creed, *page 6*  
Where Our Fables Come from, *page 26*  
The Eastern United States and Its Writers, *page 10*  
A Literary Journey Through the South, *page 35*

## WAYS TO SECURE IMPROVEMENT

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The Middle West in Poetry and Fiction, *page 50*

The Far West in Books and Stories, *page 78*

### Fifth Grade

A Community Pledge, *page 90*

Cheating the Squirrels, *page 103*

Birds in Winter, *page 121*

Bobby the Baby Robin, *page 104*

How Kid Gloves are Made, *page 146*

The "Buckaroo," *page 118*

Iron the Everyday Metal, *page 150*

Columbus and the Sailors, *page 97*

The Flag of Our Country, *page 130*

The Quaker Poet Whittier, *page 95*

The Fish I Did n't Catch, *page 96*

The Home Poet Longfellow, *page 117*

The Story Teller and Novelist Hawthorne, *page 133*

The Story of Sir Isaac Newton, *page 133*

The Nature Poet Bryant, *page 154*

### Sixth Grade

The Boyhood of a Naturalist, *page 204*

Chivalry through the Ages, *page 198*

Practical Citizenship, *page 224*

The City of the Future, *page 171*

Cuff and the Woodchuck, *page 195*

The Taming of Animals, *page 188*

The Story of Peggy Mel, *page 179*

How the Trolley Runs, *page 226*

The Gettysburg Speech, *page 200*

The Flag in Cuba, *page 206*

Follow the Flag, *page 208*

Address on Americanization, *page 211*

A Great American Citizen, *page 217*

A Tramp Steamer on the Amazon, *page 210*

Cooper the Frontiersman, *page 182*

Our First Story Teller Irving, *page 203*

Holmes, — Professor, Physician, and Poet, *page 213*

Lowell, — Poet, Critic, and Great American, *page 222*

**Ways to secure improvement in silent reading.** Through-  
it this Manual there are numerous devices and suggestions for  
aproving silent reading. To read a paragraph and then be

## **xx SUGGESTIONS FOR SILENT READING**

able to tell the gist of it in a few words is an ability well worth cultivating. In exercising the children in this power have them all read together silently the sections as they come, one by one, and as soon as each is through reading the section (numbered before the paragraphs), let him close his book and think how he would sum up what he has read. Call for suggestions for each section and then by selecting the best build up an outline on the blackboard.

Guided silent reading draws the child's attention to something besides the mere story. Throughout these Readers questions in the introductions motivate the silent reading. In the biographical articles at the end of each Reader special work is given in supervised silent reading, italicized questions and directions forcing the reader to "check up" on what he has read.

**Some classroom procedures.** In the St. Paul Survey the following procedures for reading periods are suggested:

### **Procedure 1**

(a) Study or Silent Reading. This precedes the recitation period. Thought-provoking questions are given by the teacher, and the pupils must glance through the text for the answers. Interpretation is the basal idea.

(b) Recitation period. This is a discussion period which tests what was done in the study period. Misconceptions are cleared up and new ideas developed.

### **Procedure 2**

(a) Study or Silent Reading. Same as 1 (a).

(b) Recitation period. All books are closed except that of the pupil called on to read. The reading is followed by a class criticism, the standards for criticism being definitely known by each child.

### **Procedure 3**

(a) Study or Silent Reading. Each child reads a different book or story and prepares to read to the class the most interesting incident in his story. He must be able to give a brief synopsis of the events preceding and succeeding his chosen incident. (Opportunity for oral language work, too.)

(b) **Recitation period.** One child at a time reads. The class criticizes and discusses. (There should be a card catalogue of all the stories read and of all the books handled. Each child should make an individual card catalogue of the books he would like to read.)

#### **Procedure 4**

(a) **Study or Silent Reading.** Each child with a book chosen either by himself or by the teacher studies to make a written report of his opinion of the story. He also makes a brief synopsis of the story.

(b) **Recitation period.** Teacher works only with pupils who are poor readers.

#### **Procedure 5**

(a) **Study or Silent Reading.** Choosing and studying a story to read to a lower grade class or at the school assembly. Choice of pupils to read made by class, not by teacher. This study period could also be an impromptu dramatization, the pupils working in groups upon different acts or scenes.

(b) **Recitation period.** Choosing the pupils to read. They give specimen readings of the story. The class makes a choice.

#### **Procedure 6**

(a) **Study or Silent Reading.** The pupils read and make thought-provoking questions.

(b) **Recitation period.** They ask their questions and call upon the pupils to answer, and after searching the text, these other pupils use as far as possible the words of the text in their answers. Class discussion follows.

Other procedures are suggested throughout the Manual.

### **III. SCIENTIFIC TESTS IN READING**

Says the Fourteenth Yearbook of the Society for the Study of Education:

Only as standard practice tests are devised which will enable the teacher to handle a group of children, yet let each child grow in his own way and progress at his own rate, can the teaching of reading be made much more efficient than it is at present.

## (a) Diagnostic Value of Tests

**Speed and content of silent reading.** The following standards have been generally accepted for silent reading in the fourth to the eighth grades:

<i>Words a minute</i>	<i>Content</i>
4 grade.....160 words	Fifty per cent of the ideas in a 400 word passage
5 grade.....180 words	
6 grade.....220 words	
7 grade.....250 words	
8 grade.....280 words	
Adult.....320 words	

**How a test is given.** The teacher selects a passage that will present no verbal difficulties; as, easy narrative or a Reader of the grade below. At a signal the children begin reading, and when the minute is up, they draw a circle around the word where they stopped. They answer on paper questions on the content of what was read; or they may try to reproduce it. They count the number of words they have read to get their scores per minute.

In this Manual these tests are adapted to classroom work for drill purposes. On page xxiv in the Introduction they are discussed in full.

**What we can learn from a test.** A great range of individual variation at the end of a year would be a sign of inefficient teaching, because it would show that the teacher did not correct the deficiencies in the class. At the beginning of the year, however, it would serve to diagnose the weaknesses of the class.

A test shows who need the drill work, and therefore limits drill for a definite purpose. When a pupil is up to the standard there is no reason for requiring this drill work of him; the time should be put on something more valuable for him. Concentrate on the ones who need the drill. The tests will show you which pupils need to work for speed; and which need training in grasping the content (or ideas), because they are superficial

readers. If a child reads fast at the sacrifice of ideas, he must be "slowed up" and by questioning be taught to get the ideas.

The teacher should average the individual scores and ascertain the class score in speed to see whether it is up to the standard.

Intelligent use of tests will usually break a class into three groups: (1) slow readers who need to be speeded up; (2) superficial readers who need training in digging out the thought; and (3) normal readers, excused from these drills and privileged to take up profitable and enjoyable outside reading. This last group should be made the nucleus of a classroom Reading Club, to which those in the other groups are eligible as soon as they come up to the standard.

#### **(b) How Tests are Applied in these Readers**

In these Readers five selections for each grade are used for formal tests in silent reading. These are scattered throughout the year. To make the test most valuable, the material should be unfamiliar to the children. If these selections have been read, therefore, material in another Reader should be used instead. The procedure will be the same.

#### **Fourth Reader**

The Lark and Her Young Ones, *page 7 in the Manual*  
 The Cat, the Monkey, and the Chestnuts, *page 26*  
 The Country Maid and the Milk-Pail, *page 40*  
 The Fox, the Hen, and the Drum, *page 53*  
 The Three Fish, *page 75*

#### **Fifth Reader**

The Carpenter and the Ape, *page 94*  
 Cheating the Squirrels, *page 103*  
 The Camel and the Pig, *page 109*  
 Birds in Winter, *page 121*  
 The Partridge and the Crow, *page 132*

#### **Sixth Reader**

The Actor and the Pig, *page 171*  
 The Nightingale and the Pearl, *page 187*  
 Cuff and the Woodchuck, *page 195*  
 The Foolish Brahmin, *page 207*  
 Clytie the Heliotrope, *page 213*

**Testing speed and content for diagnosis and drill.** In the selections on page xxiii the following procedure may be used:

When you give the test have the pupils lay a piece of paper over the introductory remarks so that there is nothing to distract attention at the start. Give the signal for them to read silently and to mark lightly with a pencil the word they are reading when you say "Stop" at the end of one-half minute, or thirty seconds. Have them then go on and finish the selection, and as soon as they are through write the answer to the questions which you have either placed upon the board (covered until the proper moment) or else have given to them in multigraphed form, or dictated. To be sure that they do not read on into the questions that follow the selection ask them to lay a book or a sheet of paper across that part.

After the questions are answered, the children should count the words they read in the time specified, exchange books, and verify each other's counts. They should then multiply the number by two to get the record per minute. These figures may then be reported to the teacher who will compare each score with the previous record.

If the score is low on the content side and high in speed, it means that the reader is reading too fast to get the sense. Now is the time to begin weeding out the very slow readers and grouping them for special training. A few minutes may be taken from the reading class to give intensive drills in speed or in getting the full meanings of passages. Day-by-day records should be kept and when the child brings his speed up to normal, he should be excused and put on his mettle to keep up to the standard.

**How to score.** In this Manual we have designated rate per minute by a number score and content by a letter score, because the combination of the two can be shown in a very graphic way (180/B). On the page where the selection is treated in the Manual there are given questions to ask for grasp of content. As S. A. Courtis suggests, these are made most definite; in fact, they are questions that can be answered

by "Yes" or "No" or by definite words in the selection. The answers are given after the questions to aid the teachers who lack experience.

All questions correct .....	A
One question wrong .....	B
Two questions wrong .....	C
Three questions wrong .....	D
Four questions wrong .....	E
Five questions wrong .....	F

A child's score for both speed and content can thus be very easily rated as 105/D or 230/A. If the pupils should belong to a sixth-grade class, where the standard is 220 words per minute, it is at once evident that the second pupil (230/A) is up to standard in both speed and content, but the first student (105/D) is below standard in both and needs special drill work.

The spur of publicity of individual scores. Where deemed wise to stimulate effort class scores should be placed in a prominent position in the classroom. The following chart shows how this can easily be done:

<i>Number of words a minute</i>		<i>Questions answered</i>
Mary Smith.....	230	A
Tom Lee.....	233	A
Harold Black.....	225	A
Alice Martin.....	210	B
Effie Graham.....	207	A
Charles Smith.....	195	B
Kenneth Lloyd.....	185	C
Florence Brown.....	183	B
Margaret Andrews..	180	B
Katharine Akers ...	180	B
Amos Williams.....	179	C
William Grayson...	150	D
etc.		

**Appealing to class pride.** The children will be interested in checking up their own scores to see how they are improving. Urge them to "beat" their own records. Let them know exactly what the standard for speed is for their grade, and let

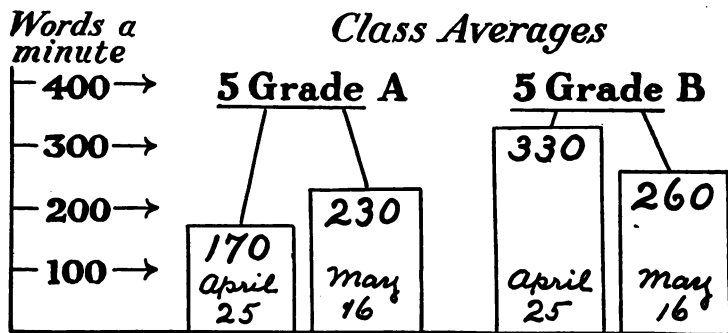


them know that to get all the thoughts of a selection it is necessary to read the selection several times. The questions given for the formal tests deal with very patent things in the selection, things that belong to the 50 per cent of ideas that should be grasped at first reading.

Let committees of children ascertain the class average and post it prominently, month by month, in the classroom. Thus the monthly record will loom large as a class achievement. It is well for classes of the same grade to compare scores.

Special groups that are drilling for speed or content should be put through five-minute drills daily and a close watch kept on their improvement. Great zeal may be developed, if the teacher is wise enough to take the children into her confidence and let them know what they are trying to do. A boy can be made to see, therefore, in concrete terms, that the careful analytical discussion of short passages is improving his ability to grasp the thought, for his improvement in scores from 200/D to 170/B shows that his superficiality in reading is giving way to thoughtfulness, even if the reading is a little slower.

Some time during the year, preferably at the beginning, it is well to have a several weeks' campaign on speed and content drills to arouse the class thoroughly to the work ahead of them. Charts like those on these two pages built up by the teacher, give concrete demonstration of the improvement.



FIFTH-GRADE CLASS A DRILLED FOR SPEED; CLASS B, FOR CONTENT

**Scores for the year.** At the end of the year it is a help sometimes to work out the pupils' scores for the various months to see definitely how they have improved during the year. A wide-awake teacher will probably have thought of the scheme of using a piece of cardboard during the year for the growing record. This entails no increase in work and is in usable form. It is added to, month by month. The children could even insert each other's records on such a chart.

	Sept.	Oct.	Nov.	Dec.	Jan.	Feb.	March	April	May	June
Chauncy...	150/B	155/B	165/C	170/B	185/B	195/B	198/A	200/B	198/A	205/A
Douglas...	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Evans.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Fisher.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Grant.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Harris.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Ives.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Jackson.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Keary.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Latham.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Martin.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Norton.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Oppenheim.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Quincy.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Rathvon.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Saylor.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Thomas.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Ulman.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Vares.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Whittier.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....
Young.....	.....	.....	.....	.....	.....	.....	.....	.....	.....	.....

Similar charts on cardboard can be blocked in, in ink, for the drill work with small groups. Names and scores can be pencilled in and erased repeatedly without making a new score card.

Pupils	Mon.	Tue.	Wed.	Thu.	Fri.	Avg.
Mary Smith	80/B	85	83	88	93/C	86
Tom Brown	92/C	96	100	110	110/B	102
etc.						

Daily tests of speed. Content test on Monday and Friday. Average of speed

## IV. SUGGESTIONS FOR ORAL READING

**What makes good oral reading.** In the Bible, in the Book of Nehemiah, is given the recipe for good oral reading: "And they read in the Book, in the word of God, and *gave the sense*, and *caused them to understand the meaning*." It is not enough merely to read words correctly; the good reader does more than this, — he carries over to the audience the author's meaning.

It is generally conceded that much oral reading without motivation is usually ineffective. A short period of well motivated oral reading will do more to improve the oral reading of individuals than the old-fashioned droning over paragraph after paragraph of a selection, with the youngsters' eyes all glued (1) on the same page that some child is murdering. In this Manual ways and means of motivating oral reading are suggested. (See "Ways to Enliven the Class Period," page xxxi.)

**Objects of oral reading.** The value of oral reading out of school is somewhat as follows:

1. To give pleasure to others. To develop facility in such reading there should be much sight reading of easy material, practice in reading specially prepared poems or stories, and dramatization.

2. To give information to others. To train pupils in this phase have practice in reading extracts, supplementary reading, passages to clear up some mooted point, etc., and in reporting content.

3. For the joy of expression. Lead children to enjoy reading aloud to themselves certain lyrics to bring out the rhythm.

**Oral reading exercises.** There should be special drills to secure clear enunciation, or to break up the habit of reading in a monotone. A picture of a haunted house could have printed below it, for instance, the caption "Have you ever been in a Haunted House," and pupils could practice emphasizing different words in the phrase to bring out different meanings. Frequently pictures may be cut from advertisements (for instance, for a cereal) and underneath written the question, — "What did you eat to-day?" for such practice.

Do not make the mistake of dissecting a passage too much. Aim to bring out the desired emotional quality in rendering the passage. Don't spoil interest by too much discussion. Develop constructive criticism by questions that make the children put themselves in the places of speakers in the story.

Frequently there should be sight reading of short items — current events, for instance — to train pupils in impromptu reading.

The drills in technique should usually be in separate periods; otherwise values may be lost by centering too much on technical points.

When a pupil is reading, the class should listen with their books closed. In that way they become a real audience. Sometimes it is a good plan to let the reader designate the next pupil to read, and give the section number of the paragraph and the page. Sometimes let the class vote for the best readers. Let pupils choose their favorite stanzas or paragraphs to present, thus forcing them to form an opinion.

In this series of Readers much training is offered in reading aloud dialogues in prose selections.

**Bad habits in oral reading.** There are four elements involved in good oral reading: (1) the rate of reading; (2) the proper use of vocal organs, enunciation; (3) the accurate pronunciation of words as given; and (4) the expression, or author's meaning.

A child that reads aloud too slowly is a painful person to listen to. He needs to be "speeded up" in rate of reading by special drills as much as does the slow reader in silent reading. The too-fast reader needs "to be slowed down."

Composition books offer a number of drills for developing flexibility of vocal organs. Tongue twisters are good to loosen up the lips and tongue. The alert teacher will be on the lookout for such drills to use for one-minute work.

Careful motivated practice in reading short passages will be the best way to help the child to cure these bad habits. To allow a child to inflict gross reading of a long paragraph on a

class is setting a poor standard of reading for the class. We teach our young teachers not to hold up wrong standards; we should be just as careful not to allow the wrong kind of reading to be presented as unconscious models. Preliminary pronunciation of strange or very difficult words is preferable to allowing the child to flounder about in reading them later.

The following mistakes are frequently made in reading the words of a page:

1. Gross mispronunciations of well-known words.
2. Mispronunciation of new words or of words that are hard to pronounce.
3. Minor mispronunciations: part of a word, accent, syllabication, or omission of a syllable.
4. Omission of words.
5. Insertion of words.
6. Repetition of words or groups of words.
7. Substitution of one word or group of words for another group.

**Motivating the listening.** In a dozen ways a class may be guided to motivate their listening to something that is read to them. They may be urged to see who can find a certain number of pictures. Or they may listen for the lines that they like best to repeat. Or they may listen in order to repeat a certain part for the class to hear. Or they may listen for the answer of a question that has been suggested to them. The resourceful teacher will have no trouble to think out some hint to set the children listening for definite things.

Very frequently a keener appreciation of a short poem can be reached if the listeners close their eyes and concentrate on hearing the poem. This is a device that has been used with success by some of the best teachers. Distraction through the eye is at a minimum. Hearing is intensified. In "The Fern Song," on page 49 of Fourth Reader, for instance, the lovely little picture, lodged in this brief stanza like a precious gem in a setting, presents itself before the pupil with greater clearness and color.

**Developing power to visualize.** A story is a series of scenes. The teacher herself must have a clear conception of these before she can lead the children to visualize them. If a selection is read aloud, the logical divisions should be observed. The parrot-like plan of having different pupils stand up to read successive paragraphs is enough to "kill" real appreciation of any story. Some paragraphs are so intimately connected that it is almost desecration to have them read separately. Even a change in voice breaks the spell, to say nothing of destroying the visualization. How illogical we are! We aim to develop keen visualization yet often we use methods that destroy the effect we theoretically aim to produce.

The teacher should also try to preserve a fresh attitude toward selections, so that she herself can build up the scenes as a child with vivid imagination will do.

## V. WAYS TO ENLIVEN THE READING PERIOD

### (a) Program Periods

**Program-making as a socializing factor.** In reading we should not forget the value of timeliness in creating a real situation. Every opportunity that the school year offers for utilizing a holiday in some natural way should be welcomed. If a selection deals with snow scenes it should be read in the winter so that the element of timeliness may add to the interest.

"I'm going to speak a piece on Friday," said little Jack to his mother. "We have an Arbor Day program, and you're invited."

Whenever a holiday approaches, a period may be devoted to a class program in honor of it. Class work should be planned to contribute to the program. The fact that a selection is to be used for entertainment purposes — like real life — furnishes a keen motive for greater personal effort. Pupils in their oral reading, for instance, will try to use more intelligence in interpreting the lines effectively than they did in the old-time drill in oral reading, in which only too often both reader and class were bored.

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To make these class entertainments of most value, a majority of the class should have opportunity to participate. In the programs furnished in this Manual, selections appear again and again in an interesting light, thereby furnishing excellent motivated review. Do not allow a pupil to render the same selection repeatedly; for the idea of the program is to develop his appreciation of a range of selections.

**Programs in the Manual.** In the Manual, programs are given for the following holidays, the numbers in parentheses indicating the grade:

*Harvest Home*, page 10 (4), page 90 (5), page 170 (6)  
*Fall Arbor Day*, page 17 (4), page 100 (5), page 179 (6)  
*Columbus Day*, page 14 (4), page 98 (5), page 177 (6)  
*Halloween*, page 19 (4), page 100 (5), page 181 (6)  
*Peace Day*, page 107 (5)  
*Thanksgiving Day*, page 26 (4), page 109 (5), page 187 (6)  
*Christmas*, page 34 (4), page 116 (5), page 191 (6)  
*Lincoln's Birthday*, page 117 (4), page 128 (5), page 200 (6)  
*Valentine*, page 130 (5)  
*Longfellow Day*, page 117 (5)  
*Washington's Birthday*, page 49 (4), page 132 (5), page 201 (6)  
*Animal Day*, page 56 (4), page 142 (5), page 205 (6)  
*Spring Arbor Day*, page 68 (4), page 138 (5), page 210 (6)  
*Bird Day*, page 69 (4), page 142 (5)  
*Democracy Day*, page 61 (4), page 145 (5), page 209 (6)  
*Easter*, page 68 (4), page 149 (5), page 213 (6)  
*May Day*, page 71 (4), page 297 (5), page 213 (6)  
*Mother's Day*, page 27 (4), page 149 (5), page 217 (6)  
*Memorial Day*, page 78 (4), page 154 (5), page 221 (6)  
*Great American Writers Day*, page 155 (5), page 222 (6)  
*Flag Day*, page 80 (4), page 156 (5), page 225 (6)  
*Grade Class Day*, page 84 (4), page 158 (5), page 228 (6)

**The lure of the real.** The spur of the program lies in the fact that the class becomes a *real* audience. Various ways to intensify this reality are as follows: Exchange programs may be arranged between two classes; several other pupils may be invited to be present; several mothers may be invited to hear the class program during the reading period; two classes may combine on a program; a class may contribute to a school program.

The simplest and easiest form is to have the class entertain itself in a reading period. Simple exercises like these require no outside coaching, for all the material has been previously used in the reading lessons. Each teacher should work out her own scheme; but by all means use the entertainment idea in some form, for it vitalizes the work in reading as few other things do.

### (b) Dramatization

**Dramatization as a vitalizer.** Dramatization is a Good Fairy that waves a wand of interest over prosy school work and thus transforms it. Children love to impersonate. Let them work out a little play themselves, as much as possible. Don't inflict it upon them. Stay in the background and guide them in self-expression. You remember what Touchstone said about Audrey, — "a poor thing, but mine own!" How true that is of work done in the school!

Self-activity is better than activity imposed by the teacher. A crude little play is worth more in developing the children, if they do it themselves, than is a polished play dictated by the teacher, who thus gets the benefit of composing the dramatization.

In the Manual the dramatic arrangements are given to show the possibilities of the selections.

**Practicing parts.** In this course dramatization is featured in some way each month. Sometimes it is merely reading the dialogue portions of a selection, while at other times it is composing a real play. Let us always take heed not to give the choice parts to the same group of pupils. Leading parts should be scattered among all the pupils so that the poor or the indifferent pupil gets equal opportunity with the good reader. By encouragement and well-directed practice poor readers may be stimulated. Encourage criticism. Practice the reading aloud of speeches, and frequently have a committee from the class select the readers who have improved the most. Act as adviser in these committee decisions. The responsibility of serving on



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such committees should be scattered among all the pupils, for it develops initiative, self-reliance, and pride in achievement. It duplicates experiences of real life.

Impromptu dramatization in which children use their own words to bring out the story is excellent to test silent reading. Here, however, we are speaking of the use of dramatization to vitalize oral reading. That implies that words are crystallized in some form.

If a dramatic version of a poem can be placed on the black-board, it makes excellent material for practice in oral reading with a view to selecting pupils for parts in the play. Let it be known that you will choose those that show the greatest improvement as well as those who already read well; thus the poor readers are drawn unconsciously towards the standard.

**How to compose a play.** It is not hard to compose or adapt a little play. The following procedure describes what is done:

Let the class devise a new *title*, and let them choose from the selection *characters* and *scenes* and write them on the board. Show how the *opening action or setting* is put in parentheses before the speeches are given. Next, show how *by-play* is placed after the name of the speaker, in parentheses. *Entrances* and *exits* should be explained, and pupils should be shown how these are written in a dramatic sketch. An excellent plan is to turn to the real play in each Reader and see how books bring out the distinction between the speech and the by-play, action, stage directions, or stage business. The Series of Readers, Stevenson's "Children Classics in Dramatic Form," is especially well adapted for this purpose.

Pupils should be shown that in writing a play, matter that should be in italics is underlined. Actual speeches given in the selection offer good material for dictation, and those that are given indirectly may be composed as class compositions. Frequently, selections should be acted as plays without any preliminary conversion of them into dramatic form. It is well, however, to work out enough dramatic versions on the black-board for pupils to become conversant with the type.

**Dramatizations in these Readers.** Throughout these three years rough drafts of plays or dramatic exercises are furnished in the Manual. These dramatizations are to serve a twofold purpose: (1) to give the teacher an idea of the dramatic possibilities of the selection so that she can have impromptu dramatization in class to test silent reading; and (2) to furnish material in real dramatic form so that the class can drill on oral reading of parts with a view to presentation.

#### Fourth Grade

- Autumn Fashions, *page 16.*
- Talking in their Sleep, *page 65.*
- Arbor Day Tree, *page 57.*
- Finding America, *page 14.*
- Young George and the Colt, *page 49.*
- Training for the Presidency, *page 46.*
- What the Flag Stands for, *page 61.*
- Memorial Day, *page 77.*
- Little Gustava, *page 50.*
- Why Christmas Trees are Evergreen, *page 32.*
- The Lark and Her Young Ones, *page 7.*
- The Brahmin, the Tiger, and the Six Judges, *page 54.*
- The Princess Whom Nobody Could Silence, *page 22.*
- The Oyster, and Its Claimants, *page 82.*
- \*The Story of Ali Cogia, *page 80.*
- Brother Fox's Two Big Dinners, *page 37.*

#### Fifth Grade

- The Quest, *page 108.*
- The Flowerphone, *page 102.*
- What Do We Plant when We Plant a Tree, *page 100.*
- Washington, Betsy Ross, and the Flag, *page 131.*
- The Soldier's Reprieve, *page 126.*
- Loki's Children, *page 112.*
- The Stream that Ran Away, *page 141.*
- The Story of David, *page 156.*
- \*The Boat-Ride to Hades, *page 122.*
- Tom Bailey of Rivermouth, *page 125.*
- How the Cliff was Clad, *page 135.*
- \*William Tell, *page 152.*
- The Brown Dwarf of Rügen, *page 129.*
- How the Robin Came, *page 150.*

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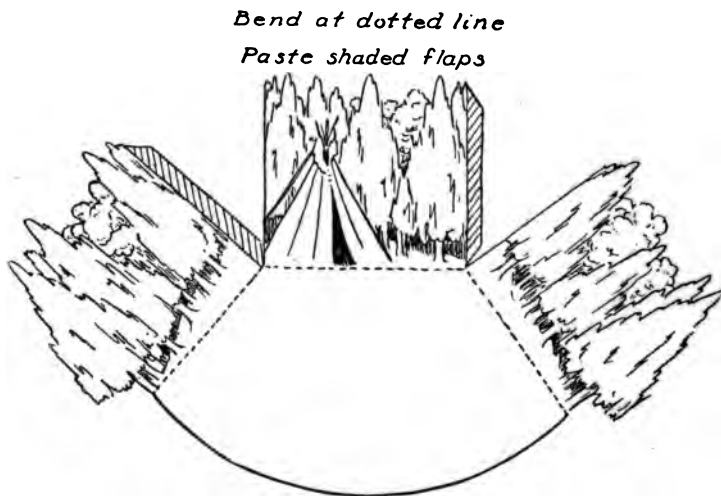
\* Selections marked with a star are real plays in the Readers.

## Sixth Grade

The-Flag Raising at Riverboro, *page 164*The Knight's Toast, *page 216*The Red Man Eloquent, *page 194*How Sleep the Brave, *page 220*The Foolish Brahman, *page 207*Where Love Is, There God Is Also, *page 191*The Last Lesson, *page 202*\*Sir Percivale, the Boy Knight, *page 218*Legend of the Arabian Astrologer, *page 203*

**Concerning costumes.** Costumes are not a vital matter. If the teacher plans them, *she* gets the benefit of such planning. It is better to draw out the children and use what they suggest, whenever this is possible. You can guide them towards something good. For an Arbor Day play, for instance, let them plan their own decorations of leaves and their own positions on an imaginary stage.

**Making a Miniature Stage.** It is an excellent plan to have the pupils construct miniature stages out of cardboard. The following drawing shows how.



Children love to pretend. They can, with the imaginative eye of childhood, glorify the most insignificant article or material. A chicken feather stuck in the hair transforms Jack into an Indian chief, or Jill into a squaw. The great outdoors can furnish in cornstalk, autumn leaf, and budding blossom a changing setting for the classroom.

## VI. CORRELATION WITH READING

**Kinds.** Art in its various forms, oral and written composition, general language work, history, geography, and nature study may all be admirably combined with some of the selections in this series, but the teacher should bear in mind always that the selections are intended primarily for reading purposes.

**Use of pictures.** Pupils should be trained to observe the illustrations of the books and to collect other pictures to illustrate selections. Such pictures may be mounted on wrapping paper and put on the wall as an exhibit, each child signing his name to his picture and writing below it the stanza or lines illustrated. Such a use of pictures will be a surprising stimulant of visualization.

**Anticipatory language work.** In the Fourth Reader, language work has been repeatedly correlated with selections in the following way. The difficult words of the selection are presented in another paragraph that tells a little story or makes a little description. If such a paragraph is written on the board and discussed in the language lesson (later used for dictation), these new words become common property of the class; and when the selection is read for the first time in the reading period many verbal difficulties are found to be removed, and the pupils more quickly grasp the full meaning.

You will find the following correlated language lessons in the Manual:

- Civic creed, *page 6*
- Autumn Fashions, *page 15*
- Ants' Fire Escape, *page 20*
- Princess whom Nobody could Silence, *page 21*
- Independence Bell, *page 30*

Brother Wolf's Two Big Dinners, *page 35*

Broken Flower-Pot, *page 44*

Scratching on the Door, *page 52*

Sir Robin, *page 62*

Twin Babies, *page 79*

Turnip-Hoeing Match, *page 89*

**Writing invitations, etc.** Writing invitations for program-periods should be made as much like that in real life as possible. A good exchange of work may be arranged by asking the teacher of another class to have her pupils write acceptances to be delivered to the children who wrote the invitations.

**Speaking to the class in oral composition.** For oral composition or simple debate it is well to have the pupils come to the front of the room and face the class, thus developing poise, alert manner, steady glance of the eye, and good face-to-face expression. Insist upon a good carrying tone in speaking. Do not allow any pupil to monopolize the time, no matter how interesting his story may be. Each pupil should have a turn to speak. This can be done only if talks are short, possibly one minute as an average. For a description of such one-minute talks see "The Teaching of Oral English." +

## VII. DEVELOPING APPRECIATION

Under this head have been grouped only a few of the many things that could be said about appreciation. Throughout the Manual an effort has been made to inject into each lesson something with sufficient appeal to make children want to read more. That wish to read more, that slowly forming of the reading habit, is the real test of appreciation.

**The appeal of poetry.** Most poetry should come first to the class through the ear, and the poem should be read aloud with expression by the teacher, or by a pupil who can read acceptably. Pupils who read well may be called upon to practice a poem at home for this first presentation to the class. The first reading should have all the appeal possible.

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+ Bolenius, *Teaching of Oral English*. The J. B. Lippincott Company.

At the end of the study of a poem the teacher, or an equally good reader, should read the poem aloud so that the best reading lingers in the memory of the class. The ideal way, of course, is to be able to train some of the pupils to do this final reading satisfactorily.

**The teacher's reading.** A county superintendent visited a consolidated school one day. On his entrance the children began to cheer. The teacher was puzzled, especially as the cheering continued, and called on one of the children for an explanation. "We want him to make a speech," he told her. "That is a compliment," said she, turning to the superintendent. "Perhaps not," said he. "You see it has n't been so long since I was a boy that I can't remember how we'd rather listen to the driest kind of speech than recite a hard lesson." "Oh, we were n't going to recite," blurted out one of the boys. "The teacher was going to read to us."

Are you training yourself to become a more expert reader? Whenever you wish to present a selection to the class by reading it yourself, you should take pains to familiarize yourself with it, so that you will read with assurance and expression. The teacher is the class model. A poor teacher-reader cannot make good pupil-readers. When the teacher reads, books should be closed, and the class should be prepared to enjoy the reading.

**Developing range of vocabulary.** It is the teacher's business to aid the child to amass new serviceable words as quickly as possible and in as many ways as possible. It must always be remembered, however, that when word work becomes a tiresome pursuit of definition or pronunciation the child becomes so disgusted with it that the exercise defeats its own end.

Inspire in your pupils a desire to possess a large number of words for daily use. With such a motive active in class work, talking about words in a reading lesson ceases to be a bore, and becomes a means to a worthy end. The meanings of words should be gathered from the context. Pupils should be taught how to use the dictionary expeditiously and the glossary of the Reader quickly and thoroughly.

**Using reason in word study.** It is not necessary to know all the words of a selection in order to enjoy reading it. Why, sometimes it is a pleasure not to know what words mean! Let us not be too literal-minded! Those who try to pin Lewis Carroll down to the literal lose most of the fun and mystery and interest of his delightful verse. To analyze the following is folly:

But while he was seeking with thimbles and care,  
A Bandersnatch swiftly drew nigh  
And grabbed at the Banker, who shrieked in despair  
For he knew it was useless to fly.

or

Without rest or pause — while those frumious jaws  
Went savagely snapping around —  
He skipped and he hopped, and he floundered and flopped, —  
Till fainting he fell to the ground.

Yet some teachers might search through Webster for a literal understanding of *Bandersnatch* and *frumious*. This is unintelligent word study, because the object of those two words is to give pleasure in the reading of the poem, not to add two standard words to the vocabulary of the reader.

To acquaint pupils with the rich heritage that is theirs in English speech, a beginning is made in the study of derivation. Inside the back cover of each Reader are given simple forms that will help pupils to understand how many of our English words are put together. The teacher should make use of these in ways to suit her class.

Inside the back cover is also given a key to diacritical marks. Children should be encouraged to turn quickly to this key until the most important marks become familiar.

**Memorization.** "Even in an exercise so simple as the memorization of a poem," says George D. Strayer in the Butte Survey, "it is essential, if the teacher would avoid habits of work which are positively injurious, that she make her pupils aware of the fact that the process of memorization depends upon careful analysis of the thought, mastery of the shades of meaning expressed by the author, and careful attention to the

particular mode or method of expression before any attempt is made to repeat the words of the author." This but stresses in other words the rules for memorizing: (1) understand the meaning of the lines; (2) by repetition associate the words with one another; and (3) if possible, let certain key words stand out in different lines as clues.

Encourage volunteer memorizing. In your work with poetry make the class feel that they want to store their minds with the poems that they like. A long poem may be broken up and memorized in relay. Favorite stanzas may be memorized. The program-period plan gives abundant chances for unconscious memorizing and for well-motivated memorizing. Try to store the mind with "touchstones" of literature.

### VIII. THE STUDY EQUIPMENT

**The Introduction.** The introductions are of various types, but the primary object of all is to prepare the way for appreciation. Some introductions will build up backgrounds that lead to better understanding of the selection. Others give atmosphere. Others give questions that direct a preliminary discussion which aims to set the scene or illuminate the reading. Others present crucial questions that are to serve as a specific motive in the pupil's reading. Others suggest several lines of thought, and the child reads to see which line is developed in the selection.

The teacher may read the introduction herself, or have the pupils read it themselves, or have a pupil read it to the class.

It is impossible to make any hidebound suggestions about using the equipment, for classes differ in their needs and teachers differ in their talents. Therefore a teacher really should assimilate the equipment and adapt it to the needs of the class. However, to be of service to the teacher who needs special guidance, the equipment is worked out in such detail that classes can follow it to the letter with profit.



**Word lists.** The teacher should approach the word list not as a bare list to be mastered by pupils, but as a guide to aid them to increase their vocabularies for better conversational power. Words should be taken up in context. Frequently the meanings can be ascertained by the children from the context. Judgment must be exercised in word work. Unusual words may be dismissed summarily. Common words should be dwelt on repeatedly in various combinations until they become grafted upon the child's vocabulary. The alphabetical arrangement of words in the list familiarizes the child through practice with the dictionary arrangement.

Idioms and phrases listed with the words should be incorporated in the child's vocabulary, if valuable. Whenever words can be pictured on the board, as drawing of a wedge, appoint a committee of pupils to furnish these. This gives them dictionary reference work and stimulates interest in the unabridged dictionary.

Word books, made out of paper by the pupils to hold the new words chosen for their own vocabularies, may be made valuable aids in developing the child's vocabulary.

We have a delicate problem before us in the fourth, fifth, and sixth grades: (1) we wish the children to gain vocabularies because a knowledge of words is the basis of all study, and (2) we wish to develop good reading habits and love for the best in books. It stands to reason that a dry, "killing" study of words would defeat the second aim, because interest is at the bottom of love of books. Our problem is to get both knowledge of words and interest and by exercising common sense and putting ourselves in the place of the pupils we can accomplish this. Make word work seem worth while to the child and he will not dislike it. Learn to discriminate in emphasis on words; pass by those that are not of first importance. A teacher must know how to select wisely.

**Questions and suggestions.** After the selection there are given (1) questions on silent reading; (2) suggestions about oral reading; and (3) correlated work. It is not expected that all

## HOW TO USE QUESTIONS AND SUGGESTIONS xliii

of this equipment will be used. The teacher should choose from the suggestions at the end of the equipment that part which she thinks will be most suitable for her class. The equipment has been prepared with both city and rural classes in mind, and various types of communities.

There are many ways to use the questions and suggestions. Some teachers may dictate certain questions and have the children think about them and discuss them later. Other teachers will direct the children to use the questions. Others may apportion questions among the class and hold pupils responsible for different parts of the equipment. There is no one best way. Use the suggestions in the way that you think will best benefit your class. The Manual supplements the questions and suggestions.

The aim of the equipment is to make the children think for themselves. "I had a teacher once," said Henry van Dyke, "who taught me to think for myself, the first of my real teachers, and what the others gave me came through the door that he opened." And as Professor Strayer has well put it: "The success of any teacher may be measured by the ability shown by her pupils for independent work."

### IX. A READING CLUB

**Forming the reading habit.** Encourage reading correlated selections from other readers, in this series constant references being made to selections in the *Riverside Readers*. Give credits for home reading and for books read from the library. Post on the board the names of pupils who are doing the best outside reading.

Throughout the three Readers the idea of a Reading Club is emphasized, and at intervals reports of readings of club members are called for.

**Creating a taste for the right sort of books.** By means of well-directed silent reading, supplementary reading, and judicious use of a library card, taste for the right kind of books should be developed in the class. Let the children know what

the term *classic* means. Let them see how impossible it is to read everything, and therefore, how important it is to learn to select the best, most useful, and most enjoyable things to read. Train them to recommend good books to one another. Show them how to keep a record of a book read:

Author .....	Liked .....
Title of Book .....	
Remarks .....	
.....	
.....	
Name of pupil .....	Grade .....
How long did it take you to read the book ? .....	
..... Date .....	

It is profitable to have library days once each month and at that time hold discussions of books, readings from favorite passages, etc.

**A fourth-grade reading list.** In the Fourth Reader attention is directed to authorship by locality. During the year as many of the following stories, poems, and books should be read as possible. These books should also be referred to in the fifth and sixth grades.

(a) **Eastern Writers**

Alcott, Louisa May. *Spinning Wheel Stories*

— *Little Lulu's Library*

Aldrich, Thomas Bailey. *Marjorie's Almanac (Riverside Reader IV)*

— *Kriss Kringle (Riverside Reader IV)*

Brown, Abbie Farwell. *John of the Woods*

— *Star Jewels and Other Wonders*

— *The Lonesomest Doll*

Bryant, William Cullen. *The Planting of the Apple Tree*

— *The White Footed Deer (Riverside Reader V)*

Burroughs, John. *The Bewildered Bluebirds (Riverside Reader V)*

Franklin, Benjamin. *The Whistle; Sayings of Poor Richard*

Hawthorne, Nathaniel. *The Wonder Book (R.L.S., + 17, 18)*

— *Biographical Stories (R.L.S. 10)*

— *Tanglewood Tales (R.L.S. 22, 23)*

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+ *Riverside Literature Series, a cheap edition published by Houghton Mifflin Company.*

- Hawthorne, Nathaniel. Benjamin West (Riverside Reader V)  
 — The Pine Tree Shillings (Riverside Reader V)  
 — The Pygmies (Riverside Reader V)  
 Holmes, Oliver Wendell. Grandmother's Story of Bunker Hill  
 Jewett, Sarah Orne. Play Day Stories (R.L.S., 229)  
 — My Friend the Housekeeper (Riverside Reader IV)  
 Larcom, Lucy. Swinging on a Birch Tree (Riverside Reader IV)  
 — The Merry Brown Thrush  
 Longfellow, Henry Wadsworth. Hiawatha  
 — The Village Blacksmith (Riverside Reader IV)  
 — The Wreck of the Hesperus (Riverside Reader IV)  
 Miller, Olive Thorne. Kristy's Queer Christmas  
 — Kristy's Rainy Day Picnic  
 — The First Book of Birds  
 Richards, Laura E. Captain January  
 Scudder, Horace E. Book of Fables and Folk Stories (R.L.S., 47, 48)  
 — Book of Legends (R.L.S., 144)  
 — The Flying Dutchman (Riverside Reader IV)  
 Sherman, Frank Dempster. Little-Folk Lyrics  
 — Goldenrod (Riverside Reader IV)  
 Tappan, Eva March. The Golden Goose and Other Fairy Tales  
 Taylor, Bayard. A Night with a Wolf (Riverside Reader IV)  
 — The Little Post Boy (Riverside Reader IV)  
 Thaxter, Celia. Perseverance (Riverside Reader IV)  
 Whittier, John Greenleaf. The Corn Song  
 — In School Days (Riverside Reader VI)  
 Wiggin, Kate Douglas. Timothy's Quest  
 — The Birds' Christmas Carol  
 — The Lilac Bush (Riverside Reader IV)  
 — Carol Bird's Christmas (Riverside Reader IV)  
 Wilkins, Mary E. Young Lucretia, and Other Stories.

(b) Southern Writers

- Harris, Joel Chandler. Aaron of the Wildwoods  
 — Little Mr. Thimblefinger (R.L.S. 201)  
 — Mr. Rabbit at Home  
 — Nights with Uncle Remus  
 — Plantation Pageants  
 — The Story of Aaron  
 — Uncle Remus and His Friends  
 — Uncle Remus: His Songs and Sayings  
 — How the King Was Found (Riverside Reader IV)  
 — The King of the Clinkers (Riverside Reader IV)

Lanier, Sidney. Tampa Robins (Poem)  
 Page, Thomas Nelson. Among the Camps  
 — Two Little Confederates

(c) Writers of the Middle West

Cary, Phœbe. The Leak in the Dike (Poem)  
 Field, Eugene. The Dinkey Bird (Poem)  
 — The Duel (Poem)  
 — Little Boy Blue (Poem)  
 Hall, Jennie. Viking Tales  
 Holbrook, Florence. Book of Nature Myths  
 — Northland Heroes  
 Howells, William Dean. Christmas Every Day  
 Riley, James Whitcomb. First Blue Bird (Poem)  
 — Circus Day Parade (Riverside Reader V)  
 — Name of Old Glory (Riverside Reader V)  
 — Old Swimming Hole (Riverside Reader V)  
 — Sudden Shower (Riverside Reader V)  
 Perkins, Lucy Fitch. The "Twins" Books.

(d) Western Writers

Harte, Bret. Baby Sylvester (Riverside Reader VI)  
 Jackson, Helen Hunt. October Weather (Poem)  
 — September (Poem)  
 Miller, Joaquin. Columbus (Riverside Reader VII)  
 Seton, Ernest Thompson. Wild Animal Ways  
 — Wild Animals I Have Known  
 Zitkala-Sä. Old Indian Legends

**A fifth-grade reading list.** In addition to the list given the fourth grade the following are excellent:

Aanrud, Hans. Lisbeth Longfrock (Translated by Laura E. Poulss  
 Alcott, Louisa May. Eight Cousins  
 — Rose in Bloom  
 — Under the Lilacs  
 Andersen, Hans Christian. Stories (R.L.S. 49, 50)  
 Burnett, Frances Hodgson. Little Lord Fauntleroy  
 Carroll, Lewis. Alice in Wonderland  
 Carryl, Charles E. Davy and the Goblin  
 Collodi, C. Pinocchio, the Story of a Marionette.  
 Jewett, Sarah Orne. A White Heron (R.L.S. 202)  
 Kingsley, Charles. The Water Babies  
 Kipling, Rudyard. Jungle Book  
 Lagerlöf, Selma. Wonderful Adventures of Nils

Macdonald, George. At the Back of the North Wind  
 — The Princess and the Goblin  
 Mulock, Dinah Craik. Little Lame Prince  
 Peabody, Josephine Preston. Old Greek Stories  
 Pyle, Howard. Some Merry Adventures of Robin Hood  
 Ruskin, John. King of the Golden River (R.L.S. 126)  
 Seton, Ernest Thompson. Lobo, Rag, and Vixen  
 Spyri, Johanna. Moni the Goat Boy  
 Stockton, Frank. Fanciful Tales  
 Tappan, Eva March. When Knights Were Bold  
 Wyss, J. D. Swiss Family Robinson

**A sixth-grade reading list.** To the books given for the fourth and fifth grades the following may be added:

Alcott, Louisa May. Aunt Jo's Scrap Bag  
 — Little Men  
 — Little Women  
 Aldrich, Thomas Bailey. Story of a Bad Boy (R.L.S. 208)  
 Amicis, Edmondo de. Cuore  
 Arabian Nights. (R.L.S. 117, 118)  
 Carroll, Lewis. Through a Looking Glass  
 Cervantes, Miguel de. Adventures of Don Quixote  
 Crothers, Samuel. Miss Muffet's Christmas Party  
 Defoe, Daniel. Robinson Crusoe (R.L.S. 87)  
 Dickens, Charles. A Christmas Carol (R.L.S. 57)  
 Dodge, Mary Mapes. Hans Brinker and the Silver Skates  
 Edgeworth, Maria. Waste Not, Want Not (R.L.S. 44)  
 Eggleston, Edward. A Hoosier School Boy  
 Hale, Lucretia P. The Peterkin Papers  
 Hawthorne, Nathaniel. Grandfather's Chair  
 Hodges, George. Castle of Zion  
 — When the King Came  
 Irving. Tales from the Alhambra (Brower). (R.L.S. 260)  
 Jewett, Sarah Orne. Betty Leicester  
 Kingsley, Charles. The Heroes  
 Kipling, Rudyard. Second Jungle Book  
 — Just So Stories  
 La Ramée, Louise de. The Dog of Flanders (R.L.S. 150)  
 Lamb, Charles and Mary. Tales from Shakespeare  
 London, Jack. The Call of the Wild  
 Longfellow, Henry Wadsworth. Courtship of Miles Standish  
 Mabie, Hamilton Wright. Norse Stories  
 Moores, Charles W. Life of Columbus (R.L.S. 214)  
 — Life of Lincoln (R.L.S. 185)  
 Muir, John. Stickeen, the Story of a Dog (R.L.S. 231)

- Pyle, Howard. *King Arthur and His Knights*  
 Spyri, Johanna. *Heidi*  
 Twain, Mark (Samuel Clemens). *Tom Sawyer*  
 — *Huckleberry Finn*  
 Warner, Charles Dudley. *Being a Boy* (R.L.S. 209)  
 Wiggan, Kate Douglas. *Rebecca of Sunnybrook Farm*  
 — *Polly Oliver's Problem* (R.L.S. 210)  
 — *The Flag-Raising* (R.L.S. 173)  
 Wyss, Johann. *Swiss Family Robinson*

# X. BIBLIOGRAPHY

**Books for the teacher.** The following books are suggestive:

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 Bolenius, E. M. *Teaching Literature in the Grammar Grades and High School.* Houghton Mifflin Company.  
 Clark, S. H. *Interpretation of the Printed Page.* Cleveland Survey.  
 Corson, Hiram. *The Aims of Literary Study.* The Macmillan Company.  
 Eighteenth Yearbook of the Society for the Study of Education. Part II. William S. Gray: *Principles of Method in Teaching Reading, as derived from Scientific Investigation.* Public School Publishing Company, Bloomington, Ill.  
 Fifteenth Yearbook of the Society for the Study of Education. Part I. (Judd.) See above.  
 Fourteenth Yearbook of the Society for the Study of Education. Part I. (Courtis: *Standard Rates of Reading.*) See above.  
 Haliburton, M. W., and Smith, A. G. *Teaching Poetry in the Grades.* Houghton Mifflin Company.  
 Hall, G. Stanley. *How to Teach Reading.* D. C. Heath & Co.  
 Hosc, James F. *The Elementary Course in English.* University of Chicago Press.  
 Huey, Edmund B. *Psychology and Pedagogy of Reading.* The Macmillan Company.  
 Hunt, Clara W. *What Shall We Read to the Children?* Houghton Mifflin Company.  
 Klapper, Paul. *Teaching Children to Read?* D. Appleton & Co.  
 Moses, Montrose J. *Children's Books and Reading.* Mitchell Kennerly.  
 Olcott, Frances J. *The Children's Reading.* Houghton Mifflin Company.  
 Sixteenth Yearbook of the Society for the Study of Education. Part I. (Gray.) See above.

A list of reading tests. The following reading tests are purchasable and have been used with good effect to test the work of a school:

*Brown's Silent Reading Tests.* Speed and content of silent reading. (Price, \$ .50 a hundred.) Address H. A. Brown, State Normal School, Oshkosh, Wisconsin.

*Courtis's Reading Tests.* Speed and content of silent reading. (Price, \$0.85 for forty children.) Address Courtis Standard Research Tests, 82 Eliot Street, Detroit, Michigan.

*Fordyce's A Scale for Measuring Achievements in Reading.* Speed and content of silent reading. Test 1 for grades III-V, and Test 2 for grades VI-IX. (Prices, Test 1 or 2 complete, \$1.25 for 100 pupils; \$0.75 for one hundred pupils, without practice sheets.) Address the University Publishing Company, Chicago, Ill.

*Gray's Reading Tests.* Oral Reading. (Price \$0.50 a hundred, postage extra.) Address William S. Gray, School of Education, University of Chicago, Illinois.

*Gray's Silent Reading Tests.* Series 2 for grades IV, V, and VI. (Price, \$1.50 a hundred, postage extra.)

*The Kansas Silent Reading Test.* Test 1 for grades III-V; Test 2 for grades VI-VIII. (Price, \$0.50 a hundred.) Address Bureau of Educational Measurements and Standards, Kansas State Normal School, Emporia, Kansas.

*Monroe's Standardized Silent Reading Test.* Modified form of Kansas Silent Reading Tests. Test 1 for grades III-V; Test 2 for grades VI-VIII. (Price, \$0.50 a hundred, postage extra.) Address Walter S. Monroe, Indiana University, Bloomington, Indiana.

*Starch's Silent Reading Test.* A test for each grade: two sheets for each pupil. (Price \$0.45 a hundred; directions, \$0.01 each.) Address University Supply Association, Madison, Wisconsin.

*Starch's English Vocabulary Test.* Range of vocabulary. Grades V-XII. (Price, \$0.45 a hundred; directions, \$0.01 each.)

*Thorndike's Improved Scales for Word Knowledge and Visual Vocabulary, Scale A 2 and Scale B.* Test of ability to recognize meanings of words. Four sheets. (Price, \$0.40 a hundred, postage extra. Sample set, \$0.06 by mail.) Address Bureau of Publications, Teachers College, Columbia University, New York City.

*Thorndike's Improved Scale for Measuring the Understanding of Sentences, Scale Alpha 2.* Test of grasp of content. Part I, grades III-V; part II, grades VI-high school. (Price each part, \$0.75 a hundred, postage extra. Sample set, \$0.08 by mail.) Address Bureau of Publications, Teachers College, Columbia University, New York City.



# FOURTH READER AS A COURSE

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# FOURTH READER

## THE IRISH TWINS AT THE FAIR

(PAGE 1)

Lucy Fitch Perkins

**Arousing interest at the very start.** The first lesson of the year in any study sets the trend for the year. In reading, it is highly important that this first lesson should hold the attention of every child in class and make him eager for more. This selection has been chosen as the one with which to start because it deals with a favorite pleasure of youngsters, — going to a fair being one of the great experiences of childhood, akin to the annual jaunt to a circus. To make the first lesson more informal, it is suggested that the teacher talk the introduction to the selection and tell the children to listen while she reads them a story. If they have their books in hand, let them close these and listen.

In the mean time the teacher should have practiced reading the first part of the story aloud so that her own efforts at reading are not only interesting but a model for the class to follow. She should practice looking at the class while she reads; bringing out the conversational parts; imitating voices, even throwing in a bit of brogue where possible; and bringing out the humor. The earnest teacher will concentrate upon making this initial exercise before the class her own *début*. Will she know if she has succeeded? Yes; if the children are eager for the next part of the story, she has “made good” in this lesson as a teacher of reading. The children will be on the trail of the Secret, to be solved in the next reading.

**The second section of the story.** In this first selection of the year some teachers may wish to read the second part aloud to the children as they did the first. In such a case it is well to explain the unusual words *hawker*, *toffee*, and *tinker*, which are

given in footnotes rather than in the word list, because they are unusual. All the child needs is to know their meaning. This the teacher can supply by dropping a parenthetical phrase during the reading. Later, when they read this part for themselves the teacher should point out these words in the footnotes and tell why they are given there. She should train the children to read footnotes and stress the fact that they are aids to understanding.

Since the words in the word list are good common words some teachers may perhaps wish to use a few of them for a black-board discussion, each word incorporated in a sentence, where they can be talked over before the lesson is read. Such discussion need not consume more than a few minutes. When the children hear the words given in what the teacher reads they will then recognize many of them as acquaintances, thus getting more of the content of the reading.

Other teachers may wish to have the children copy the questions (say, 10-15) by dictation. They should tell the pupils to watch for parts that answer these questions, thus stressing definite listening. Others may prefer to read the second part of the story without any preliminary work, and then let the youngsters read it again silently and talk over the questions.

There are many methods, each of which can be used successfully by an interested teacher. Always keep this question as your criterion to test whether you are meeting with success: Are the children eager for more reading? That means that you have not only their attention but also their interest.

**The teacher and the selection.** A teacher should know the content of a selection before she attempts to lead children to talk it over. In "The Irish Twins at the Fair" the following brief outline sums up the subject-matter:

**I. Going to the Fair, pages 1 to 5**

*Sections 1-9.* An important decision for the twins

*Sections 10-11.* Getting the pig ready for the fair

*Sections 12-19.* How the family got ready: breakfast; dressing; harnessing Colleen; errands

*Sections 20-23.* The journey: how they looked; what the castle looked like; what the fair looked like from afar

**II. How They Sold the Pig, pages 6 to 11**

*Sections 24-29. What the fair was like*

*Sections 30-37. Getting the pig in place*

*Sections 38-43. Awarding the blue ribbon*

*Sections 44-47. The coming of the earl's party*

*Sections 48-52. Lady Kathleen hears about the pig*

*Sections 53-56. Lady Kathleen buys Diddy*

*Section 57. The end*

These section numbers mark logical breaks; notably, the conversation in section 5. The above outline, in the teacher's mind, will help her to play up the important parts of the story, and not only "to get somewhere" in the discussion but to cover the lesson in a limited time. Frequently teachers have been known to lose both themselves and their class in talking over some minor point which does not loom important in the light of a broad outline.

**Stimulating general discussion.** A selection may often be made the starting point in arousing a discussion that may well be carried into the homes. Here we have three worth-while topics: How to raise pigs; Why this was a good family to have come to America as immigrants; and Pleasures and profits of a fair. In some sections of the country children have their own pig clubs. Correlate that movement with reading.

**Blackboard word work correlated with reading.** In such word work use the blackboard:

*Horses neigh or whinny; donkeys bray; cows moo or low; sheep bleat; pigs squeal; ducks quack; chickens cackle, crow; dogs bark, howl, whine; cats mew.*

Which of these words sound like the actual animal cry? Children will enjoy talking over such word lists and want to put down in their little books the "Animal Call Words." Draw these words from the class; do not tell them yourself. As an exercise in making sentences let the class make up statements or questions using these words. Thus general language work may be made an aid in reading.

**Guide library reading.** This selection makes an excellent opening wedge for developing better library reading. Ask the class if they would like to know how Eileen and Larry

found Diddy. Some will volunteer to find out. Tell them to get "The Irish Twins" from the library, and in chapter 8 the answer will be found.

This brings in the author, for a brief word. This author is of interest to children because she has written so many books that may well be treasures for them. Tell them that Mrs. Perkins both draws and writes. She would write stories for her own boy and girl and make pictures for them. In the library will be found "The Mexican Twins," "The Japanese Twins," "The French Twins," "The Belgian Twins," "The Dutch Twins," and "The Cave Twins." One enthusiastic child reader of any of these books may infect the whole class with the "Twins" contagion. Children in Illinois and the neighboring states will be interested to know that Mrs. Perkins lives at Evanston, Ill.

Do not inflict facts about the author on fourth grade children unless there is some vital point of interest for them.

### AUTUMN FIRES

(PAGE 33)

Robert Louis Stevenson

**The approach to a poem.** In the introduction to this poem two things are stressed: (1) the author and his interest in boys and girls and (2) things people do to get ready for fall. The teacher can expand this preliminary matter by picturing further activities of fall and sketching a scene in a valley (showing that *vale* is a poetic word for *valley*). Before taking the poem she should single out autumn fires for the class on which to concentrate.

**Talking it over in class.** If you follow the trend suggested at the end of the poem the class touches on pictures in the poem, bright things in a season, colors and odors in autumn fires, rhyme, using words in other sentences, praising the different seasons, the change of seasons, use and danger of fire, gardens and gardening. Such a discussion will build up *backgrounds for the class* so that when the poem is read after study-

ing it, it will mean more than it did at the first reading. An easy poem, one often used in earlier grades, is selected for this first poem to be used with the class.

Lists of flowers built up by the class on the blackboard will also enrich the background of appreciation. Words like gold-enrod, aster, Queen Anne's lace, and toadflax for wild flowers and cosmos, asters, dahlias, etc., for garden flowers will help to give form to the pictures in the children's minds.

Discussion of change of seasons correlates geography, but don't be "stodgy," or tiresome. The reading lesson is not designed to teach geography.

One way in which poetry differs from prose. This little poem shows quite easily how rhyme adds beauty to a selection. By changing *vale* to *valley* you destroy the rhyme and cannot read the poem so easily. A child can copy the poem on the board and underline the words that rhyme, thus giving a concrete view. At the same time point out that the less familiar word for valley (*vale*) adds to the beauty of the poem by helping the rhyme. Tell the children that they will often find in poems these unusual words, which are used deliberately to make the selection more beautiful.

**Quick memorizing.** From the first, encourage quick memorizing in class. Here is a good chance to make children feel that rhymes help in memorizing by furnishing key-words. First, it is necessary to understand in order to memorize well; then, to group words together through association. If these two things are done, a word from each line will be sufficient clue to bring to memory the entire poem. Copy on the board the first and last words of each line and see who can fill in the whole poem first from memory. Then rub out, and practice.

Sometimes it is effective to reserve a corner of the blackboard for the names of those who deserve honors in Memory Work. Write there the names of the first six pupils who memorize the poem in class in talking about it.

It will be interesting for the teacher to note who first discovers that *Robert Louis Stevenson* is quoted in the preface.

## A CIVIC CREED

(PAGE 123)

Mary McDowell

**Correlating language work to aid appreciation.** The following paragraph placed on the board and talked over will do much to prepare the children for better understanding:

The Great War has brought out many stories of *self-sacrifice* among the soldiers and sailors. When the Germans invaded *territory* that did not belong to them, they did not dream that the act would bring four great nations in line against them. France, England, Italy, and finally the United States, joined forces. The Allies have shown by their *works* that they are interested in the *welfare* of every little country and want to see its rights preserved. Most of the Americans who fought in Europe have brought home a *creed* of their own. What would be a good *Civic* Creed for everybody in the United States to have?

After this is used for discussion and class conversation, it may be dictated to the class. The italicized words have been illuminated through discussion.

**Sentence by sentence discussion.** A selection like "A Civic Creed" should be talked over line by line until the children grasp the full meaning. Certain facts like the following will stand out prominently after such intensive discussion:

1. The universal brotherhood of man is slowly being established.
2. In the United States "flag" means "sacrifice for the good of all" — therefore Democracy.
3. Love of country is shown by one's "works" rather than by one's words.
4. It can be as heroic to live for one's country as to die for her.
5. How to live for one's country involves three things:
  - a. good government — not "corrupt politics."
  - b. officers honest — not grafters.
  - c. community made safe — no firetraps, tenements, dirty streets, etc.

**Information for the teacher.** Miss Mary McDowell wrote this creed for the children and young people of the University Settlement in Chicago, Ill., where she has done a splendid work.

## THE HUSBAND WHO WAS TO MIND THE HOUSE

(PAGE 125)

George Webb Dasent

**Retelling a story in relay.** Instead of allowing one pupil to *retell the whole story*, divide the exercise among a number of

pupils by having the story told in a relay. This will prevent that objectionable monopoly of an exercise that occurs when one pupil rambles through a whole story. A sign may be agreed upon to tell when each pupil shall stop speaking. The rest of the class may listen as critics to offer suggestions.

**Information for the teacher.** Sir George Webb Dasent (1820–1896) was an English scholar who made a special study of Norse and Icelandic literature.

## THE LARK AND HER YOUNG ONES

(PAGE 168)

Æsop

**The fable as a test.** See Introduction, page xxii.

The following questions will test the facts of the fable: the answers are given in parentheses.

1. Whom would the Master summon first to help reap the corn? (*neighbors*)
2. Whom does he suggest calling in next? (*relatives*)
3. Why would the relatives not be likely to help? (*had work of their own*)
4. When did the Mother Lark say it was time to be off? (*when he said he would hire some one*)

**Making a blackboard dramatization.** The following little play will show how a resourceful teacher can lead a class to build up on the blackboard a miniature play. Here is a play of three acts, each act representing a single day and being divided into three scenes each. Such a dramatization calls for close analysis of the fable and for ability to convert the direct speeches into indirect discourse.

The teacher should write rapidly, as the children decide on the best speeches. They will offer suggestions or quote from the fable. Show them how to select the best suggestions. Do not let the work lag, but aim to get a great deal done in one period. The dramatization here given is merely suggestive — teachers should vary it as the class suggests.

### Characters

The Mother Lark  
First Little Lark

Second Little Lark  
Third Little Lark

The Master  
The Son

**Time and Place:** A cornfield; three days



## FOURTH READER

## ACT I. The First Day

## Scene 1. In the cornfield; sunrise

(*The Mother Lark and her Young Ones in a group*)

FIRST LARK. Mother dear, you're not going to leave us.

SECOND LARK (*crying*). Oh Mother, we're afraid.

MOTHER LARK. Do not fear, my children, I am going for food and shall soon return. Watch what happens and tell me when I get back.

ALL THE LARKS (*waving their wings*). Good-bye! Good-bye!

(*The Mother Lark goes out*)

## Scene 2. In the cornfield; noon.

(*Enter the Master and his Son*)

LARKS. Oh, get back! Here's the Master with his Son. (*The Larks hide*)

MASTER (*gazing about and examining the corn*). Well, well, well! I wonder how my corn is! It is full time to call in all my neighbors and get my corn reaped.

(*The Master and his Son go out*)

## Scene 3. In the cornfield; sunset

(*Enter the Mother Lark*)

FIRST LARK. Oh, it's Mother come home again!

SECOND LARK. And, Mother, the Master was here and he's going to have his neighbors reap his corn —

THIRD LARK (*interrupting*). Oh, Mother, remove us forthwith!

MOTHER LARK (*quietly*). Time enough! If he trusts to his neighbors he will have to wait awhile yet for his harvest.

## ACT II. The Second Day

## Scene 1. In the cornfield; sunrise

THE LITTLE LARKS (*waving good-by*). Good-bye, Mother! Good-bye!

MOTHER LARK. Be good children and watch carefully. Don't run away to play.

(*The Mother Lark goes out*)

## Scene 2. In the cornfield; noon

(*Enter the Master and his Son*)

THE LITTLE LARKS. Hide! Hide! (*Little Larks hide, where they can watch*)

MASTER (*wiping his brow*). My! My! My! This corn is getting too ripe! There is not a moment to be lost. We cannot depend upon our neighbors. We must call in our relatives. (*Turning to his son*) Go, call your uncles and cousins, and see that they begin to-morrow.

(*The Master and Son go out*)

## Scene 3. In the cornfield; sunset

(*Enter the Mother Lark*)

FIRST LARK (*running forward in alarm*). Oh, Mother, take us away now!

SECOND LARK (*fearfully*). He said that there is n't a moment to be lost and that they must call in their relatives —

THIRD LARK (*interrupting*). And he sent his son to call his uncles and cousins —

FIRST LARK (*interrupting*). And they're to begin to-morrow!

MOTHER LARK (*reassuringly*). If that is all, do not be frightened, for the relatives have yet harvest work of their own; but take particular notice what you hear the next time and be sure to let me know.

LARKS (*all together*). All right, Mother. We'll watch and listen.

(*The Mother Lark goes out*)

ACT III. The Third Day

Scene 1. In the cornfield; sunrise

MOTHER LARK. Now, my Dears, keep a close watch to-day and report to me exactly what you hear.

LARKS (*all together*). Yes, Mother.

(*The Mother Lark goes out*)

FIRST LARK. I'll run over here and watch. (*First Lark runs to left*)

SECOND LARK. I'll run over here and watch. (*Second Lark runs to right*)

THIRD LARK, (*to himself*). I'll stay right here and watch.

Scene 2. In the cornfield; noon

(*Enter the Master and his Son*)

MASTER. Why! None have been at work here! This will never do.

SON. I told them, Father.

(*Third Lark peeps around the corner*)

MASTER. We must wait no longer; do you go and hire some reapers to-night and we will set to work ourselves to-morrow.

SON. Yes, Father.

(*The Master and Son go out*)

THIRD LARK (*in alarm*). Oh, I must tell our Mother that.

Scene 3. In the cornfield; sunset

(*Enter the Mother Lark*)

FIRST and SECOND LARKS (*together*). Oh, Mother, brother heard the Master —

MOTHER LARK. Well, my Dear, and what did he say?

THIRD LARK. He said that they must wait for their neighbors and friends no longer, but go and hire some reapers to-night and set to work themselves to-morrow.

MOTHER LARK (*in alarm*). Ah! Then it is time to be off indeed, for when a man takes up his business himself instead of leaving it to others, you may be sure that he means to set to work in earnest.

THE LITTLE LARKS (*frightened*). Oh, dear Mother, what shall we do!

MOTHER LARK (*calmly*). Come, come, gather about me and we shall now go over to your cousins, who live by the fence near the wood on the next farm. Stay close to me and walk fast. (*Mother Lark and Little Larks move off together*)

**Acting out the play.** Naturally such a dramatization should be "clinched" by presentation as a little play. Different children can take the parts of the little larks and therefore in nine

scenes bring in twenty-seven different children. Let the children themselves devise their stage properties, positions, etc. Do not impose your grown-up ideas upon them. Lead them to think out good methods for themselves.

**A harvest home program.** For a program to be given in the reading period you can review the following selections:

Recitation in Relay. <i>Autumn Fires</i> (page 33)	Three pupils
A Reading in Relay. <i>Going to the Fair</i> (pages 3-5)	Five pupils
A Story in Relay. <i>The Husband who was to Mind the House</i> (page 125)	Three pupils
A Reading in Relay. <i>How the Twins Sold the Pig</i> (pages 6-11)	Five pupils
A Play. <i>Mother Lark and the Master</i>	Six pupils
Recitation in Unison. <i>A Civic Creed</i>	The class

### THE FAITHLESS FLOWERS

(PAGE 32)

Margaret Widdemer

**Finding the "Point" of a stanza.** This poem is excellent material for reading aloud for a definite purpose. Each stanza concludes with announcement of a humorous fact. Stimulate the class to rival one another in bringing this out.

**Information for the teacher.** Miss Margaret Widdemer is a popular writer of juvenile verse.

### THE EASTERN UNITED STATES AND ITS WRITERS

(PAGE 213)

**Localizing literature.** In "Literary Journeys through Our Country" the editor has tried to bring home to the children more vividly the fact that authors belong to real places and write of real places. The four articles in this Reader, dealing with the East, the South, the Middle West, and the West, are to form the basis upon which will be built appreciation of literature. In the Readers that follow there should be abundant reference to the viewpoint developed in this Fourth Reader.

**Supervised study and correlation of geography.** By means of italicized directions scattered at definite points in the articles the boys and girls are directed in their reading of them. The teacher should be on the alert to observe how well the class follow directions. She should be active in helping the dull pupils to do more quickly the things suggested.

Draw on the board an outline map of the states mentioned. Have the pupils fill in the places that are associated with prominent writers, as they are brought out in the article.

**Sayings of Poor Richard.** You will find these in the "Speech of Father Abraham." Among the best are:

1. God helps them that help themselves.
2. The sleeping fox catches no poultry.
3. There are no gains without pains.
4. Diligence is the mother of good luck.
5. One to-day is worth two to-morrows.
6. The cat in gloves catches no mice.
7. Constant dropping wears away the stone.
8. Little strokes fell great oaks.
9. When the well's dry they know the worth of water.
10. He that goes a-borrowing goes a-sorrowing.
11. 'T is hard for an empty sack to stand upright.

**Organizing a reading club.** Encourage the boys and girls to suggest a number of names for the Reading Club and then have them select the best. Let them choose it themselves. It will mean more to them than if you present it to them. It will be found of interest to elect a president every month. Show the class how to vote by ballot. The secretary may act as a sort of monitor to keep the classroom books in good order as well as to record the doings of the Club.

Have a period given over to the Club at intervals. Allow the pupil president to preside and the secretary to sit in the front of the room to record. Let the children plan some way of having every member of the Club take part. The secretary's book will keep the record of what each did. It is unnecessary to say that such a meeting will vitalize the child's attitude towards reading. Most of the days, when programs are furnished in the Manual, may be resolved into Club meetings.

At intervals reports of outside reading should be taken, and the record kept for each child in the Club Book. On page xlv in the **Introduction** is given a list of books for the Fourth Grade.

Many enterprising teachers have in the classroom a table or desk where books for outside reading are kept.

## THE WATER DOLLY

(PAGE 220)

Sarah Orne Jewett

**Setting the scene for a story.** The introduction aims to interest by means of personal contact with the fisherman's family and the hint that there is an interesting playhouse described in the tale.

**Getting the most from silent reading.** Divide the class into four sections and assign the four groups of questions, one set to each. Tell the children to think about these questions in preparing the reading lesson. In class, then, talk over the questions and be alert to see which children have the best grasp on the content. The second section of the story should also be divided among four groups of pupils.

Another disposition of the questions may be as follows: Divide the questions in each section among the class. Part I has twelve questions; therefore, if there are twenty-four in the class, two pupils will be assigned to a question. Let the answers come as reports of reading, one pupil checking up on the other.

**Giving every one a chance in oral reading.** An effort should be made to draw all the class into the exercises in reading aloud. It is this careful day-by-day practice with a definite motive for good reading that will bring results.

**Big topics in the story.** Note how the story falls into seven dominating parts. Talk over these scenes until they stand out vividly.

### I. Priscilla Starbird Makes a Wish

¶¶ 1-14. The ride home from church

¶¶ 15-16. Preparations for the storm

¶¶ 17-21. The rainy day

¶¶ 22-25. Gathering kelp

## II. How the Wish Comes True

¶¶ 26-29. Finding the doll — Priscilla's joy

¶¶ 30-42. Finding the owner — Priscilla's disappointment

¶¶ 43-53. The reward

**Showing feeling in oral reading.** The dialogue portions in this selection offer definite practice in class in interpreting speeches as they must have been said. After a little practice pupils readily discard the explanatory parts and concentrate on the real speeches. Let them show one another how to read these speeches. See how many clues are given in the story.

**Interpreting the picture.** In the picture on page 220 the animals, from left to right, are a winkle shell, oysters, a lobster, two starfishes, two fishes, a jellyfish, a starfish, two sea horses, seaweeds, a snail, and a crab.

**How to make an aquarium.** Anything in glass that will hold water may be made into an aquarium. The bowls are not so satisfactory, however, as the square tanks. Shells should be put in the bottom, with pebbles, sand, etc. Some water weeds should be secured, for these help to keep the water clear. A few fish, tadpoles, a turtle, and several snails will make an aquarium of absorbing interest to the class, especially when Mr. Pollywog wriggles into his summer clothes. The change from tadpole to frog is one of ever-increasing interest. The children will be delighted to contribute to the class aquarium, for no child is so secluded that he cannot find a pebble to bring.

## FINDING AMERICA

(PAGE 90)

Eva March Tappan

**Filling in the details of a story.** This selection gives excellent opportunity to work out in composition form some of the parts of the story passed over lightly. In composing the letter of the Prior to Queen Isabella ask the children whether they should begin the letter "Dear Isabella." The discussion that takes place will gradually bring out the fact that the form of the letter must suit the position of the person to whom it is to be sent. *A letter addressed to royalty would be more dignified*

and impersonal than a letter addressed to a friend. The children will soon begin to suggest terms like "Gracious Majesty" and closing phrases like "Your humble and obedient subject." In the Queen's letter to the Prior should be observed the same gracious recognition of rank. The fact that the Prior had been confessor to the Queen might serve to endear him to her.

**Making a pageant-play.** For Columbus Day there is no better way to impress this selection upon the class than to have them work up two scenes: the first at the convent of La Rábida with Columbus, Diego, Brother Antonio, the Prior, and several other monks; the other, the procession from Barcelona to the capital city where the procession winds up before the King and Queen. The last part of this march should be chosen for presentation, — the six Indians, the sailors, Columbus, the young nobles, all in majestic line. In the royal audience-room awaiting them would be King Ferdinand and Queen Isabella, the young Prince and Diego the Page, and nobles. The picture shows the tableau effect of this last scene.

The best speech composed for Columbus should be used in the play.

**A Columbus Day program.** The following program arranged without any extra drilling, simply from the lessons in reading, and made up of work done in connection with the reading lesson, but correlated with language work, will prove fascinating to the class:

A Letter. <i>From the Prior to Queen Isabella</i> . . . . .	A pupil
A Letter. <i>From Queen Isabella to the Prior</i> . . . . .	A pupil
A Play. <i>The Scene at the Convent of La Rábida</i> . . . . .	Six pupils
A Reading in Relay. <i>Columbus Crosses the Unknown Sea</i> . . . . .	Five pupils
A Play. <i>The Return of Columbus</i> . . . . .	Twenty-five pupils
A Reading in Relay. <i>The Return</i> . . . . .	Five pupils
A Recitation in Unison. <i>A Civic Creed for Every Day</i> . . . . .	The class

Don't deprive the class of the fun of planning costumes as dear to their hearts as those of the Indians would be. By questions draw out their ideas until they find easy things that can be utilized for costumes. If the "pretend spirit" is there, *a goose feather* in the hair will visualize an Indian.

**Information for the teacher.** Miss Eva March Tappan lives at Worcester, Mass. She is the author of numerous interesting and instructive books. Her Industrial Readers give simple accounts of the making of common things and the operation of the ordinary industries. They are therefore excellent books for classroom reference.

## AUTUMN FASHIONS

(PAGE 30)

Edith M. Thomas

**Working out a verbal background to insure appreciation.** Before reading or hearing this poem the children should be familiar with some of the unusual words, like *deplore*, because the thought hinges on these words. An excellent device is to place upon the blackboard the following brief paragraph (or one similar) and talk over the unusual words in the language class before taking the poem in the reading period.

**The Woods in Autumn**

Autumn is the *brilliant* season of the year. Even though we *deplore* the falling of the leaves the *glaring* colors please the eye. We love the red and yellow *hues*. How dainty and *lightsome* is the beech tree! The *shabbiness* of the chestnut and the oak is noticeable. *Ere long* many forest trees will lose their leaves.

Make up a similar paragraph in class about the flower beds in autumn, using the italicized words. This is an excellent way to correlate the reading with language lessons.

**Personifying the trees and flowers.** In the introduction to the poem the idea of personification is suggested. Point out the use of capitals, for personification, after the poem is read aloud. The children will readily pick out the words that suggest acting like people: being tired, deploring something, saying something, having pride in something, hating something, being sad, being dressed up, wishing for something.

**Making up speeches.** This affords excellent class work, the teacher and class choosing the best suggestions and writing these sentences upon the board. Draw into the discussion *all the pupils*.



**Dramatizing the poem.** The conversation in the poem, together with the speeches made up for the first two stanzas, will furnish material for a little dramatization that can be worked over for an Arbor Day program. The following arrangement is merely suggestive. Teachers should work out their own dramatizations along lines that suit their classes. The poem can be played differently day by day, until the class finally selects the best for the final dramatic form.

### WHY THE LEAVES TURNED

#### Characters

Maple	Beech
Oak	Chestnut
Hemlock	

**Scene:** The woods in autumn

*(Maple, Oak, Beech, Chestnut, Hemlock standing in a row)*

**MAPLE** (*looking down at her green dress*). Oh, dear! I am so tired of always wearing green! Lately I have grown too shabby to be seen!

**OAK** (*nodding head up and down*). Yes, I deplore my shabbiness! Just look at my poor leaves!

**BEECH** (*agreeing with Oak*). And mine, too! I am actually ashamed of the way I look!

**CHESTNUT** (*very emphatically*). Dear me! I look worse than any of you, but what can we do! I too deplore this shabbiness.

**MAPLE** (*getting a sudden bright idea*). I'll tell you what to do — let's change our dresses.

**OAK** (*clapping hands for joy*). Oh, yes! yes! Let's do it!

**BEECH** (*jumping up and down in eagerness*). Oh, I can't wait a minute! Let's do it at once. Hemlock, will you do it too?

**HEMLOCK** (*gloomily*). Not I! I like my plain and simple dress of green. How can you change your dresses, anyway?

*(Maple, Oak, Beech, and Chestnut look sad)*

**MAPLE** (*smiling suddenly*). For fashion-plate we'll take the flowers, and like the Tulip I'll be clothed in splendid gold and red!

**BEECH** (*brightly*). The cheerful Sunflower suits me best.

**CHESTNUT** (*proudly*). The Marigold my choice shall be.

**OAK** (*putting hand to head, thinking*). I hate such glaring hues. The Gillyflower, so dark and red, I for my model choose.

*(Maple, Oak, Chestnut, and Beech go behind the scenes and reappear in a minute holding autumn leaves in their arms)*

**HEMLOCK** (*shaking head in disapproval*). There you stand through all the soft and bright October days. You wished to look like flowers — indeed, you look like huge bouquets!

*(The Trees make a bow and leave the platform)*

See **Dramatization** in the **Introduction**, page xxxiii. Let the boys and girls plan their own decorations of leaves and also decorate the classroom. Put up the best drawings of leaves.

**An Arbor Day program.** In the second month of school an Arbor Day program can be arranged to bring into an active part every pupil in the reading class. Inspire the youngsters to train deliberately to do these parts well and you will furnish an adequate motive for good work in reading.

A Recitation. <i>Autumn Fires</i> . . . . .	A pupil
A Recitation. <i>Autumn Fashions</i> . . . . .	A pupil
A Play. <i>Why the Leaves Turned</i> (the poem dramatized) . .	Five pupils
A Recitation. <i>The Faithless Flowers</i> . . . . .	A pupil
A Play. <i>Mother Lark and Her Young Ones</i> (a fable dramatized) . . . . .	Eighteen pupils, different for each act
A Fable Retold. <i>The Lark and Her Young Ones</i> . . . . .	One pupil

**Information about the author.** Miss Edith M. Thomas is a celebrated poet and writer. Her poem on "Frost" is popular in school books.

## THE DANCERS

(PAGE 35)

Michael Field

**Piquing the curiosity.** The teacher will read this little poem aloud to the class first, but before she reads it she does three things in the introduction: (1) arouses their curiosity to guess the riddle hidden in the poem; (2) explains the word *faun*, which is somewhat a key word to the understanding of the selection; and (3) turns their attention to the picture in the poem.

The other dancer is a shadow. The first four questions after the poem will help to bring that out in the discussion. Don't tell it.

**Memorizing and oral reading motivated by reading or reciting to others.** This little poem is good to give before another class. One teacher can easily arrange with another to have a five or ten minute exchange once a week, when the most-to-be-encouraged pupils may be given a chance to recite or read before the other pupils. This is a very fine incentive to greater effort in the class.

The poem rhymes in couplets, but to avoid the tiresome stressing of rhymes, use as key words the first word of each line.

**Tying up one poem with another.** Bring to class Stevenson's "Child's Garden of Verse" and let a committee of children find the poem that is like this. It is "My Shadow."

**Information for the teacher.** *Michael Field* was the pen name of two ladies in England.

### A SQUARE DEAL

(PAGE 50)

Author unknown

**Developing sensitiveness to illustrations.** Throughout this Reader there are numerous pictures that should be discussed in relation to the selection. In this selection have the children find the sections that are illustrated in the pictures. Talk about the different things shown in the pictures. Tell how other pictures could be made to illustrate other parts of the story.

**The scene of the story.** Washington Square in New York was called the Parade Ground years ago. That was before the beautiful arch that adorns the beginning of Fifth Avenue gave its name to the Park.

### THE NINE LITTLE GOBLINS

(PAGE 257)

James Whitcomb Riley

**Getting fun out of reading.** The teacher should read this poem with life and snap in her voice. She should practice bringing the scariness up to a grand climax in "You shan't wake up till you're clean plum dead!" Don't be afraid of making this theatrical. That is better than reading the poem in a lamb-like, namby-pamby way.

**Not necessary to know all the words.** This poem is an excellent example of the type of selection that may be spoiled by the conscientious teacher who pursues word study to the detriment of the emotional appeal of the poem. It is not necessary to know all the words in this poem in order to get the fun out of it and the feeling. Any teacher who would stop her

reading to expound a word is bordering close to the unpardonable sin in teaching reading, that is, killing interest and blocking the sway of emotion.

Accept and enjoy poems like this of Riley's or those of Lewis Carroll's, and be thankful that we have them! Chuckle over them. They are the equivalent of a Ponce de Leon extract!

**Reading in relay.** Let the children practice reading this poem in relay for Halloween, eight children at a time. Three renditions of the poem will work in twenty-four pupils for definite practice in oral reading. Set one eight against the other. Tell them to "screw the poem up" or "to wind it up," making it scarier with each stanza. Let the rest of the class listen and pass judgment to see which side reached the better climax. The children who do the best practice work on the poem may be selected to render it for an entertainment in the future. This will serve as a spur.

**Creating atmosphere.** Call for a volunteer to bring to class a Halloween pumpkin and have it on your desk when you work with the poem. Bring a picture of Riley — even a crude newspaper picture will do — so that the children become familiar with his face. Print his name in large letters on the board.

Delegate the best reader in the class to give "Little Orphant Annie" or any other Riley poem. Place on the board or wall the drawings of goblins and the pictures that the children bring. Thus you will create a "gobliness" atmosphere. It will help the children to remember their work with this poem. Many teachers make constant use of these suggestive means — decorating the classroom in line with the work being done and correlating other studies with the work at hand. Are you among them?

**A Halloween program.** The following motivates review:

A Recitation. <i>The Dancers</i> . . . . .	One pupil
A Reading. <i>Little Orphant Annie</i> (Riverside Reader IV) . . . . .	One pupil
A Play. <i>Why the Leaves Turned</i> . . . . .	Five pupils
A Recitation in Relay. <i>The Nine Little Goblins</i> . . . . .	Eight pupils
Seven Talks. <i>Goblin Halloween Tricks</i> . . . . .	Seven pupils
Exhibit of pictures of brownies, goblins, elves. . . . .	The class
<i>Deciding the Prize Picture of Goblins</i> . . . . .	

## THE ANTS' FIRE ESCAPE

(PAGE 19)

Abbie Farwell Brown

**Setting the scene right.** Before letting the class begin their silent reading of this selection you should, by discussion, build up a picture of an open fireplace. Many children do not have the faintest conception of the appearance of a hearth or an open chimney-place. A penny picture of the fireplace in the Whit-tier homestead is always satisfactory. The open fire scene having been visualized, the children are next directed to read the selection with their eyes on it, as a moving picture. They will read with an object besides mere enjoyment, and are therefore likely to get more out of the selection.

**Increasing the vocabulary by means of dictation.** The words in both sections of this story are valuable additions to the children's vocabularies. One set (the first) may adroitly be used for work in dictation in a language lesson. The element of interest is injected here by making up a little scene with the Twins and the Pussycat:

While their Mother was *bustling* around the kitchen, the Twins were *cuddled* down in an armchair before the fireplace. The wood crackled *deliciously*. An *enormous* log was sending out sparks. One *especially* bright one popped right out on to the edge of the *hearth*. The door of the *piazza* was pushed slowly open, and Mistress Pussycat came in, *scornfully* waving her tail, while she *sniffed* the air that she *suspected* carried good things from the kitchen.

With ingenuity any teacher can devise a paragraph like the following, in which to fill words from the word list given at the end of a selection.

On either side of the chimney-place stood the —, each holding the log. The table was set as if for a —. A servant carried her — to the side table —. She liked parties to — birthdays. Noticing on the hearth a number of — she went — to the kitchen and came — back with a brush with which to sweep them up. A leaf fell on the flaming log, and as it —, she — for the leaf had been so green. But hark! the Thanksgiving guests were marching in, in —, the — already at the door. Soon they would all be seated around the table, and the merry feast would begin!

*andirons*  
*banquet*  
*burden*  
*briskly*  
*celebrate*  
*cinders*  
*scurrying*  
*immediately*  
*shrivelled*  
*shuddered*  
*procession*  
*foremost*

## PRINCESS WHOM NOBODY COULD SILENCE 21

**Information about the author.** Abbie Farwell Brown of Boston, Mass., has written many books for children. She is one of our best juvenile writers. Among these may be mentioned "In the Days of the Giants," "The Book of Saints and Friendly Beasts," "Friends and Cousins," "The Lonesomest Doll," and "The Star Jewels." Guide your class towards these books in their public library reading.

### TO A CHILD

(PAGE 58)

William Wordsworth

**The author.** William Wordsworth (1770-1850) was a British poet of nature, who loved even the tiniest things. Like Ashiepatle he was observant, and nothing was too small to escape his shrewd eyes. Read "March" in Riverside Reader IV, or "The Daffodils."

## THE PRINCESS WHOM NOBODY COULD SILENCE

(PAGE 180) ·· Peter Christen Asbjørnsen

**The approach.** The approach to this selection is through the story interests of two countries, our own and Norway. A *folk tale* is explained. To give personal touch a question is asked that brings the story to the plane of the boys and girls, — Which brother would make the best chum for a hike? This is an anticipatory question. Asked before the selection is read, it serves to center the reader's attention on character and personality in the tale. The brothers are thrown into the limelight.

**Correlating language work.** As the words in this lesson are good common words for the child's vocabulary, many teachers may like to have a five-minute word-talk in the language lesson before having it in reading. The following paragraph gives the new words in an interesting context:

It was *announced* that the cowboys had returned to the ranch. They had *branded* a number of young calves. Some of these were very *contrary* and kicked *everlastingly*. One cowboy, a *likely* fellow, will bear a scar for some time. He tried to *outwit* a *perverse* old cow, but fell because his foot became *wedged* between two stones.

Try to work some little story into the paragraphs that you put on the board for word work.

**Parts of the story brought out by conversation.** In this selection there will be three stages in the work: first, to read the story silently; next, to think about the questions and talk them over in class; third, to practice reading the conversations aloud. The story is so largely conversation that this oral reading may easily take the form of "practicing parts," to give the story as an impromptu play.

Note the main parts in the story:

### I. The Three Brothers

- I. The King's promise. *sections 1-2*
- II. The journey of the three brothers, *3-9*  
(a series of conversations)

### II. The Test

- III. The First Brother and the Princess, *10*  
(conversation)
- IV. The Second Brother and the Princess, *11*  
(conversation)
- V. Ashiepattle and the Princess, *12-17*  
(conversation)

**An impromptu dramatization.** In class make up the speech that the King made to the people. Copy this on the black-board or dictate it to the class.

The dramatization is as follows, all being given in the selection except the King's speech, which the children make up in class, and several other speeches at the beginning of scene 2:

## ASHIEPATTLE AND THE PRINCESS

### Characters

King	Second Brother
Princess	Ashiepattle
First Brother	Two guards

### Scenes

- 1. Before the palace
- 2. On the road to the palace
- 3. In the palace

#### Scene 1. Before the palace

(*The King speaking to his people*)

## PRINCESS WHOM NOBODY COULD SILENCE 23

KING (*with a proud air*). Oh, ye people, hear, oh hear! The Princess . . . [make up her name] is so perverse and contrary in her speech that nobody can silence her. I therefore have promised that he who can outwit her should have her hand in marriage and half the kingdom besides. The gate to the palace has hardly ever been still. The suitors come in swarms from east and west, both riding and walking. But nobody has been able to silence the Princess. Hear ye, now, those that try and do not succeed shall be branded on both ears with a large iron. I will not have all this running about the palace for nothing.

(*The King bows low and the people wave their hands high*)

### Scene 2. On the road to the palace

(*Three brothers seen walking slowly, one in the rear looking closely about him*)

FIRST BROTHER (*nodding head emphatically*). We were very badly off at home! It is a good thing to try our luck at the palace and see if we can win the Princess and half the kingdom.

SECOND BROTHER. Yes, we can go together. Even Ashiepattle may go with us, though he will never have a chance to win the Princess.

ASHIEPATTLE (*picking up something*). I have found something! I have found something!

BROTHERS (*speaking together*). What have you found?

ASHIEPATTLE (*eagerly holding something up*). I have found a dead magpie.

FIRST BROTHER (*impatiently*). Faugh! Throw it away!

SECOND BROTHER. What can you do with that?

(*They walk on*)

ASHIEPATTLE (*scanning the ground and picking up something*). I have found something! I have found something!

BROTHERS. What have you found now?

ASHIEPATTLE. I have found a willow twig.

FIRST BROTHER. Pooh! What are you going to do with that?

SECOND BROTHER. Throw it away!

ASHIEPATTLE. I have nothing else to do, I can easily carry it with me.

(*They walk on, Ashiepattle looking to right and left*)

ASHIEPATTLE (*picking up a broken saucer*). Here, lads, I have found something! I have found something!

BROTHERS (*together*). Well, what have you found now?

ASHIEPATTLE. A broken saucer.

FIRST BROTHER. Pshaw! Is it worth while dragging that along with you too?

SECOND BROTHER. Throw it away!

ASHIEPATTLE. Oh, I've nothing else to do, I can easily carry it with me.

(*They move on*)

ASHIEPATTLE (*picking up something at his feet and running a few yards further for something else*). I have found something! I have found something, lads!

BROTHERS (*crossly*). What have you found now?

ASHIEPATTLE. Two goat horns.

FIRST BROTHER (*shuddering*). Ugh! Throw them away!

SECOND BROTHER. What are you going to do with them?



ASHIEPATTLE. Oh, I have nothing else to do, I can easily carry them with me.

*(They move on)*

ASHIEPATTLE *(finding wedge)*. I say, lads, I have found something! I have found something!

FIRST BROTHER. You are everlastingly finding something!

SECOND BROTHER. What have you found now?

ASHIEPATTLE. I have found a wedge.

BROTHERS. Oh, throw it away! What are you going to do with it?

ASHIEPATTLE. Oh, I have nothing else to do, I can easily carry it with me.

*(They move on)*

ASHIEPATTLE *(stooping to pick up something)*. Hullo, lads! I have found something! I have found something!

FIRST BROTHER *(crossly)*. Heaven grant you may find a little sense before you get to the palace!

SECOND BROTHER. What have you found now?

ASHIEPATTLE. An old boot sole.

FIRST BROTHER. Is that anything worth picking up? Throw it away!

SECOND BROTHER. What are you going to do with it?

ASHIEPATTLE. Oh, I have nothing else to do, I can easily carry it with me, and—who knows?—it may help me to win the Princess and half the kingdom.

BROTHERS. Yes, you look a likely one, don't you!

*(They enter the palace)*

Scene 3. In the palace

*(The Princess seated; two guards)*

FIRST BROTHER *(entering the room)*. Good-day!

PRINCESS *(with a shrug)*. Good-day to you!

FIRST BROTHER. It's terribly hot here.

PRINCESS. It's hotter in the fire.

*(The brother opens his mouth to speak, but can think of nothing to say)*

PRINCESS. Out with him!

*(The two guards grab the First Brother and take him out)*

SECOND BROTHER *(entering the room)*. Good-day!

PRINCESS *(wriggling)*. Good-day to you!

SECOND BROTHER. It's terribly hot here.

PRINCESS. It's hotter in the fire.

*(The Second Brother opens mouth but is speechless)*

PRINCESS. Out with him!

*(The two guards grab the Second Brother and take him out)*

ASHIEPATTLE *(entering the room)*. Good-day!

PRINCESS *(with a shrug and a wriggle)*. Good-day to you!

ASHIEPATTLE. It is very nice and warm here!

PRINCESS *(crossly)*. It's warmer in the fire!

ASHIEPATTLE *(bringing out the magpie)*. Then there's a chance for me to roast my magpie on it.

PRINCESS. I am afraid it will sputter.

## PRINCESS WHOM NOBODY COULD SILENCE 25

ASHIEPATTLE. No fear of that! I'll tie this willow twig round it.

PRINCESS. You can't tie it tight enough.

ASHIEPATTLE (*bringing out his wedge*). Then, I'll drive in a wedge.

PRINCESS. The fat will be running off it.

ASHIEPATTLE (*showing his broken saucer*). Then I'll hold this under it.

PRINCESS (*crossly*). You are so crooked in your speech.

ASHIEPATTLE. No, I am not crooked, (*bringing out the goat horn*) but this is crooked.

PRINCESS (*taken aback*). Well! I've never seen the like!

ASHIEPATTLE. Here you see the like!

PRINCESS. It seems you have come here to wear out my soul!

ASHIEPATTLE. No, I have not come here to wear out your soul, for I have one here (*bringing out boot sole*) which is already worn out.

(*The Princess opens her mouth to speak, but can't think of an answer*)

ASHIEPATTLE (*joyously*). Now you are mine!

(*Enter the King*)

KING (*solemnly*). She is yours, with half the kingdom.

*Curtain*

**Using dialogue for enunciation exercises.** Use the dialogue in this selection for exercise in clearness of enunciation. The phrasing is so simple that after several repetitions the play can be given impromptu, especially if a prompting outline of the things found is put on the board: (*scene 2*) magpie, willow twig, saucer, goat horns, wedge, boot sole; (*scene 3*) magpie, willow twig, wedge, saucer, goat horns, boot sole. Note the different order. The unison speeches are good practice in distinctness of enunciation.

**Acting out the play.** The articles that Ashiepattle collects can be brought to school, the magpie in effigy. In the second scene let the moving about be zigzagging from one side of the stage to the other.

The chief difference between the brothers is that Ashiepattle is very observant, scanning things right and left, while the two older brothers go on, absorbed in themselves.

After pupils have dramatized this selection it can be given as a class play.

**Information for the teacher.** Peter Christen Asbjørnsen (1812-85) is a Norwegian author who has preserved in interesting form the fairy tales and folk tales of the far North.

## WHERE OUR FABLES COME FROM

(PAGE 165)

**Anticipating difficulties.** "Forewarned is forearmed." Pronounce the words on page 167 before the children begin to read.

## THE CAT, THE MONKEY, AND THE CHESTNUTS

(PAGE 177)

Æsop

**Testing silent reading.** See Introduction, page xxii.

**Questions on content:** The following questions are suggestive:

1. Who put the chestnuts in the ashes? (*The Master*)
2. Whose paws were said to be like the master's hands? (*The Cat's*)
3. Who pulled the chestnuts out of the fire? (*The Cat*)
4. Who was burned? (*The Cat*)
5. Who ate the chestnuts? (*The Monkey*)

## WE THANK THEE

(PAGE 36)

**A Thanksgiving program.** The following program, which makes provision for selections studied earlier in the year, gives twenty-four pupils an opportunity to take part and to practice for the entertainment. It is needless to say that a program like this given in school the day before Thanksgiving offers an excellent incentive for the children to put extra effort on learning to read well. It acts as a spur in memory work, too.

A Recitation in Relay. <i>The Nine Little Goblins</i> . . . .	Eight pupils
A Fable Retold. <i>The Cat, the Monkey, and the Chestnuts</i>	One pupil
A Recitation. <i>Small Service</i> . . . . .	One pupil
A Story Retold in Relay. <i>The Husband who was to Mind the House.</i> . . . .	Three pupils
A Recitation. <i>We Thank Thee.</i> . . . .	One pupil
A Play. <i>The Princess whom Nobody could Silence</i> . . .	Ten pupils
Scene 1. Before the palace	
Scene 2. On the road to the palace	
Scene 3. In the palace	

## KING BELL

(PAGE 134)

Frank Dempster Sherman

**Study of the poem and talking about it.** The questions guide the children to such topics as:

1. Bells in your community. The biggest?
2. Different use of bells: fire bells, church bells, bell of a clock, wedding bells, sleigh bells, school bells, door bells, dinner bells, curfew, etc. Uses.
3. The Liberty Bell. Where? (*Philadelphia*) Occasion? (*Signing Declaration of Independence*)
4. Prince Ding and Prince Dong as types of boys.

**Rhythm in poetry.** This is a good poem to use to lead children to see two other differences between poetry and prose. Ask them to compare the introduction with the four lines of the first stanza and see what they notice. They will tell you that the poem is in short lines and the introduction goes right on in long lines. Bring out, therefore, the distinction of paragraph and stanza. Ask such questions as "How does each line of poetry begin?" "Does each line of prose begin in the same way?"

Copy on the board the second lines of the first five stanzas and ask different pupils to put accents at the syllables that are accented in reading the line. This will give you a succession of accented and non-accented syllables. Show the class that there is a beat, or throb in poetry, not always very noticeable, but there nevertheless. Emphasize the fact that we do not like people to read in an "up-and-down voice," but that we like just the suggestion of rhythm brought out. Print on the board the two words *rhyme* and *rhythm*.

**Prevent jerky reading of a poem.** This poem offers excellent stanzas for practice in running two lines of poetry together. Note that the first, second, and sixth stanzas must be read in four jerky lines. Practice reading aloud the third, fourth, and fifth stanzas so that the voice runs over from one line to the next, without a pause, when there is no mark of punctuation at the end of the line.

**Information about the author.** Frank Dempster Sherman (1860–1916) was a professor at Columbia University, New York City. He has written many delightful poems, a number of them particularly suitable for children, for example, “Little-Folk Lyrics.”

• The Christmas program. See page 34.

### ADRIFT ON AN ICE RAFT

(PAGE 138)

Lucy Fitch Perkins

**The approach — personal background.** In the introduction to this selection an Eskimo family is briefly sketched and the big happening of the story spoken of in such a way that it makes the class want to read the details. The teacher may create more of the Eskimo atmosphere by having the hut, or *igloo*, drawn on the board, by bringing pictures to class, and by talking about Eskimo customs. The theme — the life of the Eskimos — is provocative of good discussion.

In talking over Eskimo life an adroit teacher can weave into the conversation some of the new words in the list at the end of the selection. The words *walrus*, *auk*, *harpoon*, *floe*, and *blubber* may be presented in this way, the teacher placing them on the blackboard when she uses them and later directing the attention of the class to them.

**How the story progresses.** The following outline gives the logical divisions in the story, so that the teacher who has supervised class reading with this selection will not make the mistake of breaking the reading at illogical places.

#### I. Menie and Koko Go Hunting

*Sections 1–2.* What the family is doing this April morning

*Sections 3–7.* The boys' plans to hunt seal holes and birds

*Sections 8–11.* How the mother seal cares for the baby seal

*Section 12.* What Menie and Koko hope to find (Class may read aloud as exercise in enunciation)

*Sections 13–16.* The birds and how Koko follows them

*Sections 17–21.* Menie finds a seal hole, with a seal

*Sections 22–25.* Menie kills the little seal

## II. Adrift on an Ice Floe

- Sections 26-27.* Menie is caught on a moving ice floe
- Sections 28-29.* Menie calls for help
- Sections 30-34.* Menie's father comes to the rescue
- Sections 35-37.* How the father tows Menie towards shore
- Sections 38-40.* The big seal returns and Kesshoo harpoons her
- Sections 41-43.* Kesshoo cuts Menie loose and pursues the seal
- Sections 44-46.* His kayak upsets but rights itself again

## III. How Menie was Rescued

- Sections 47-50.* Kesshoo catches the big seal
- Sections 51-53.* Kesshoo gets back to shore
- Sections 54-55.* How they get the big seal in
- Sections 56-57.* How Menie and the baby seal get to shore
- Sections 58-61.* How they rejoice over Menie's rescue
- Sections 62-65.* What they do with the big seal
- Section 66.* What they do with the baby seal

**Special assignments for silent and oral reading.** Instead of a vague direction to read the selection in its entirety, it frequently is well to select special parts upon which to concentrate. In silent reading, for instance, Kesshoo's directions, as given to Menie, are an excellent test of grasp of content. The description of how the mother seal cares for her young is another. See which children can give you the details in right order and fullness.

For oral reading you will find the conversations in sections 3 and 5, 13 and 14, 35, and 54 and 56 excellent. Train the class to select only the spoken parts and to throw life into their reading. They can act out some of these parts impromptu. For descriptive work, sections 8-11 (the mother seal and her baby) and 43-46 (how Kesshoo managed his kayak) are good. These six portions may be divided among the class, several pupils being detailed to a section. Let the children regard themselves as committees working to bring out the most in the assignments given them.

**Bringing in other reading.** Kipling's "Seal Lullaby" should be read in connection with the story of the baby seal. You will find this in Kipling's *Jungle Book*. Point out that Lucy Fitch Perkins is an old friend of theirs (see page 4) — they will discover it for themselves if you have put them on the trail of the

"Twins" books. Have several reports on readings from the books of Mrs. Perkins. Delegate a committee to get "The Eskimo Twins" and read in relay to the class the chapter that tells how the Twins saw the bears, the incident to which Menie's mother refers in section 61.

## INDEPENDENCE BELL

(PAGE 110)

**Correlated language work.** Write the following paragraph on the board and talk about it. Later give it for dictation. The italicized words are to be found in the poem.

On a *stifling* hot day in July nearly one hundred and fifty years ago the streets of the *quaint* old town of Philadelphia were *rife* with people. The crowds *surged* up to the very *portals* of the State House, where Congress was meeting at the time. The people outside were *clamorous* to know how the matter was being decided. When the bell above the building pealed out the good news of the signing of the Declaration of Independence the *tumult* broke out again in wild cheers for the American nation, then born.

**The Declaration of Independence.** Probably the part best suited to fourth grade understanding is as follows:

We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness. That, to secure these rights, governments are instituted among men, deriving their just powers from the consent of the governed.

Explain *self-evident, endowed, unalienable, instituted, deriving.*

**The zest of reading in relay.** If different pupils practice reading the different stanzas, setting as a goal improvement over previous reading of the stanzas, you will find a keen competition entering into the reading lesson.

## THE THREE GIANTS

(PAGE 74)

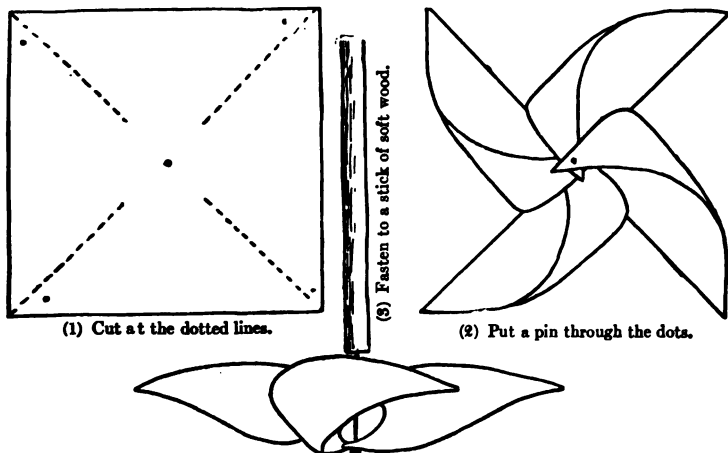
Lydia Maria Child

**A specific purpose in the pupil's reading.** The introduction arouses curiosity and motivates the silent reading. The boys and girls will read with giants uppermost in mind.

**Conversation and discussion.** You will find in the questions provision for discussion of the following:

1. Real physical giants and symbolic giants.
2. Good and bad features of the Wind: wind mills, sailing vessels, wind storms.
3. Good and bad features of Water: drinking, cleansing, cooking; water power in mills; floods; rain storms; drowning.
4. Good and bad features of Fire: warmth, cooking, heating; burning; conflagrations; how water fights fire; Fire in the home.
5. How Steam is formed from Heat and Water; power of Steam; used in steamships, railroad trains, etc.
6. A fourth giant, — Electricity; its use in lighting, trolleys, electric trains, lighting a city, lighting houses, cooking, heating.

**How a whirligig is made.** Cut a piece of colored paper about five or six inches square. Snip into it diagonally, as shown in the pattern. Catch up the four alternate flaps on a pin and put the pin then through the middle of the paper. Fasten it tightly into the end of a stick of soft wood. If you run with this whirligig, the wind will force it to revolve.



**Information for the teacher.** Lydia Maria Child (1802-1880) edited the first American juvenile magazine. She also published the first anti-slavery book in this country. She was a brave and brilliant woman, far ahead of her day. See Beach's "*Daughters of the Puritans*" for an interesting sketch of her life.



## HELPLEFULNESS

(PAGE 29)

Emily Dickinson

**Information for the teacher.** Emily Dickinson (1830-1886) was a New England poet. As daughter of an official of Amherst College she was reared in a college atmosphere. Her poems show rare beauty of spirit.

WHY THE EVERGREEN TREES NEVER LOSE THEIR  
LEAVES

(PAGE 150)

Florence Holbrook

**A real object for practicing oral reading.** In the introduction to this selection a suggestion is given for turning the tables in the first work on the story. Call for twelve volunteers to practice the selection so that they can read it aloud acceptably to entertain the teacher and the rest of the class, who will listen with books closed. It is for this reason that an easy selection is used, one frequently given in the earlier grades.

Before this initial reading, have the pupils read the selection silently and work out the questions. Those who are chosen to read in relay should practice reading aloud their portions at home or after school.

**Dramatization as a vitalizer.** This story adapts itself wonderfully to dramatization, for the speeches are right at hand, already composed. All we have to do is put them in dramatic form. The dramatized version may be built up on the blackboard in class as a Christmas play. The speeches can then be practiced from the board as exercises, first, in oral reading.

Much dramatization should be entirely free and spontaneous. As a test of silent reading it is very effective. It shows that the children have the pictures of the story. If they do not, it forces them to visualize more clearly. It develops imagination. It lessens self-consciousness. It cultivates greater power of spontaneous expression. It aids the children to increase their stock of words.

## WHY THE CHRISTMAS TREES ARE EVERGREEN

## Characters

Little Bird	Willow Tree	Juniper Tree
Birch Tree	Spruce Tree	North Wind
Oak Tree	Pine Tree	Frost King

## Scenes

1. In the woods in winter. Day
2. In the woods in winter. Night

Scene 1. In the woods in winter. Day

*(The Birch, Oak, Willow standing in beautiful dress of leaves. Enter Little Bird with a broken wing)*

LITTLE BIRD *(hopping and holding out broken wing, to Birch)*. Beautiful Birch Tree, my wing is broken, and my friends have flown away. May I live among your branches till they come back to me?

BIRCH TREE *(drawing her fair green leaves away)*. No, indeed! We of the great forest have our own birds to help. I can do nothing for you.

LITTLE BIRD *(to itself)*. The Birch is not very strong, and it might be that she could not hold me easily. I will ask the Oak. *(Little Bird turns to the Oak)* Great Oak Tree, you are so strong, will you not let me live in your boughs till my friends come back in the spring time?

OAK TREE. In the spring time! That is a long way off. How do I know what you might do in all that time? Birds are always looking for something to eat, and you might even eat up some of my acorns.

LITTLE BIRD *(to itself)*. It may be that the Willow will be kind to me *(Little Bird turns to the Willow)* Gentle Willow, my wing is broken, and I could not fly to the South with the other birds. May I live on your branches till the spring time?

WILLOW TREE *(drawing herself up proudly)*. Indeed, I do not know you, and we willows never talk to people whom we do not know. Very likely there are trees somewhere that will take in strange birds. Leave me at once.

*(Little Bird tries to fly away, but can only hop on account of its broken wing)*

SPRUCE TREE *(calling after Little Bird)*. Little Bird, where are you going?

LITTLE BIRD *(sadly)*. Indeed, I do not know. I am very cold.

SPRUCE TREE *(kindly)*. Come right here, then. You shall live on my warmest branch all winter if you choose.

LITTLE BIRD *(eagerly)*. Will you really let me?

SPRUCE TREE *(kind-hearted)*. Indeed, I will. If your friends have flown away, it is time for the trees to help you. Here is the branch where my leaves are thickest and softest.

PINE TREE *(friendly)*. My branches are not very thick, but I am big and strong, and can keep the North Wind from you and the Spruce.

JUNIPER TREE *(little)*. I can help, too. I can give you berries all winter long, and every bird knows that juniper berries are good.

*(Little Bird goes to these three trees. Pine Tree holds arms over it, Juniper feeds it, and Spruce shares its soft leaves)*

**BIRCH TREE** (*wisely*). I would not have strange birds on my boughs.

**OAK TREE** (*wisely*). I shall not give my acorns away for any one.

**WILLOW TREE** (*wisely*). I never have anything to do with strangers.

(*These three trees draw their leaves closely about them in selfish pride*)

**Scene 2.** In the woods at night

(*Trees as before, three on one side, three on the other, sheltering Little Bird. Enter North Wind and Frost King*)

**NORTH WIND** (*dancing about*). May I touch every leaf in the forest?

**FROST KING.** No! The trees that have been kind to the little bird with the broken wing may keep their leaves.

(*North Wind goes about touching Willow, Oak, and Birch, who drop their green leaf dresses at the touch. Tableau: consternation on faces of Willow, Oak, and Birch; joy on faces of Spruce, Pine, and Juniper*)

Green paper cut in the shape of leaves may be fastened to ribbon or tape and tied around the neck and the waist, so that they can be untied quickly and dropped at the end of the play. These will serve as the costumes for the Willow, Oak, and Birch. Let the class use their initiative in planning simple costumes. The evergreen trees should wear evergreen branches or sprays of Christmas greens.

**A Christmas program.** The following program furnishes parts for twenty-eight pupils:

A Song. <i>A Christmas Carol</i> . . . . .	The class
A Reading in Relay. <i>An Adventure of Two Eskimo Boys</i> . . . . .	Four pupils
(Adrift on an Ice Raft. Sections 1-7; 8-12; 13-16; 17-21)	
A Recitation. <i>King Bell</i> . . . . .	One pupil
A Story Retold in Relay. <i>The Three Giants</i> . . . . .	Three pupils
A Recitation in Relay. <i>Nine Little Goblins</i> . . . . .	Eight pupils
A Play. <i>Why the Christmas Trees are Evergreen</i> . . . . .	Nine pupils
Scene 1. In the woods, in winter. Day	
Scene 2. In the woods, in winter. Night	
Two Recitations. <i>Helpfulness</i> . . . . .	A pupil
<i>Service</i> . . . . .	A pupil
A Song. <i>A Christmas Carol</i> . . . . .	The class

**Writing an invitation.** Make envelopes in class. Fold a piece of paper like note-paper and write the invitation on it. Fold the letter and insert it in the envelope. Address the envelope and take the invitation home to deliver to the one invited.

## A LITERARY JOURNEY THROUGH THE SOUTH 35

**Further reading.** The story of the Good Samaritan is to be found in the New Testament, Luke x, 30-37, and also in Riverside Reader IV.

**Information about the author.** Miss Florence Holbrook has been principal of a school in Chicago for a number of years. She was one of the first women to take the full college course at the University of Chicago. She has written a number of books, several of which ("Book of Nature Myths" and "Northland Heroes") should be read by the children at the library. Ask for a volunteer to tell the class another nature myth by Miss Holbrook.

## A LITERARY JOURNEY THROUGH THE SOUTH

(PAGE 233)

**Supervised study and correlation of geography.** See page 11.

**The reading club list.** See page xlv.

**The stimulus of competition.** Publicity given to the best readers of the most books from the list of Eastern writers stimulates others in the class to read more books outside of class. The teacher should "play up" these books as much as possible.

## BROTHER FOX'S TWO BIG DINNERS

(PAGE 239)

Joel Chandler Harris

**Anticipatory word work made interesting.** Note that this paragraph weaves a little story about Brother Wolf, and is therefore anticipatory not only in a verbal way but on the story side.

Brother Wolf pricked up his ears. Some *nimble-footed* animal was coming through the *canebrake*. He hid in a near-by *pit* and licked his *chops*, for he was very hungry. In a moment he got a *whiff* of air that told him this was Brother Fox. Brother Wolf lay still in the *swamp* and watched Brother Fox sneak out of the *canebrake* and sit down under a tree by the roadside. Brother Wolf could not see what Brother Fox was doing, but he could hear him lick his *chops* too. His *curiosity* got the better of him. He crept out of the wet *swamp* and sneaked up to Brother Fox. What do you suppose he found him doing? Brother Fox was eating *persimmons* from a *persimmon* tree!

**Silent reading by the pupils.** The introductory approach to this selection gives the background for a tale within a tale. It piques curiosity to know what the others in the family said about it. Unconsciously it makes the reader somewhat alert not to miss anything in the tale. It predisposes the reader towards Mr. Rabbit. These are small things, yes. But frequently small things like these turn the tide from indifference to interest.

**Different ways to begin a story: variety in phraseology.** You have a good opportunity here to point out the various ways in which to begin a story. See how many the class can contribute. Place these phrases on the board and have the pupils record them in their word books for use in telling their own stories.

once upon a time  
many years ago  
it happened

once  
some time ago  
long, long ago

**Putting life into the oral reading.** This monologue of Brother Rabbit's is very full of human interest. A splendid chance for tone work, and the use of a different pitch for different speeches is offered. Urge the readers to impersonate, as much as they can, in reading.

Let pupils offer suggestions about the reading of the different paragraphs and show what they mean by reading the sentence or the whole paragraph again. By this purposeful repetition the whole class reaches toward better interpretation. There is a good chance here, too, to develop variety in the dull monotonous readers. Practice saying the separate sentences as real persons in real life would say them, not haltingly or stiltedly, but conversationally, sweeping on to the end of the sentence with stress at the right points. Sections 5, 14-15, 18, and 20-27 are excellent for such practice and for dialogue work, each pupil reading his speech. Hold out performance of the monologue in a play as the bait for effort.

**A Brother Rabbit monologue in a play.** Children always enjoy impersonating Brer Rabbit. Before beginning work on this selection announce that the pupil that does the best work

on it will have the part of Brother Rabbit in the play. In class, work out a title, the characters, and the scene. Several introductory remarks should then be composed by the class to get Brother Rabbit started in telling his story. In the following dramatization these remarks are suggested, but it is always better to make your own. The speeches of the monologue are not printed in full here, but designated by sections. You can find them in the story.

## BROTHER FOX'S TWO BIG DINNERS

### Characters

Brother Rabbit	Buster John
Mrs. Meadows	Drusilla, the "Tar Baby"
Sweetest Susan	Mr. Thimblefinger

Scene: At Mrs. Meadows' house

*(Mrs. Meadows, Mr. Thimblefinger, Sweetest Susan, Buster John and Drusilla are seated in the parlor, Mrs. Meadows sewing, Mr. Thimblefinger reading a newspaper, Sweetest Susan, Buster John, and Drusilla playing at a game. Enter Mr. Rabbit)*

MRS. MEADOWS *(getting up and placing a chair in their midst)*. Come right in, Mr. Rabbit.

SWEETEST SUSAN *(clapping her hands)*. Oh, it's Mr. Rabbit — do please tell us —

BUSTER JOHN *(interrupting)*. — a story!

*(Mr. Rabbit sits down in their midst)*

DRUSILLA *(eagerly, sitting down on the floor in front of Mr. Rabbit)*. A story! A story!

MR. RABBIT *(closing his eyes and rubbing his nose)*. Once upon a time . . . [sections 2-8 given by the children in their own words] . . . Brother Bear's house.

*(Mr. Rabbit pauses, straightens himself a little and looks at the children)*

I reckon . . . [section 9] . . . barbecue.

DRUSILLA *(in dialect)*. I is! I is! Don't talk! I wish I had some right now.

MR. RABBIT. Well, I got a whiff of it . . . [sections 10-19] . . .

*(Mr. Rabbit looks around at the eager faces)*

Now, then, what is the moral?

*(Sweetest Susan looks at Mrs. Meadows, but Mrs. Meadows merely smiles. Buster John rattles the marbles in his pocket)*

DRUSILLA. I know.

MR. RABBIT. What?

DRUSILLA. Go down one road an' get one dinner, den cut . . . [section 22] . . . road.

MR. RABBIT (*shaking his head*). Tar Baby, you are wrong.

BUSTER JOHN. If you want anything, go and get it.

(*Mr. Rabbit shakes his head and looks at Sweetest Susan*)

SWEETEST SUSAN. If you can't make up your mind, you'll have to go hungry.

(*Mr. Rabbit shakes his head*)

MR. RABBIT (*with a chuckle*). All wrong. The moral is this: He who wants too much is more than likely to get nothing.

MRS. MEADOWS (*dubiously*). Well, if you have to work out a moral as if it were a sum in arithmetic, I'll thank you not to trouble me with any more morals.

MR. THIMBLEFINGER. The motion is seconded and carried.

**The realism of costume.** A simple headdress for Mr. Rabbit can be made by cutting out two big ears of white material like cotton flannel and fastening them, wired to stand erect, to a white hood. A sheet can be fastened in such a way as to make a white costume. The more easily a costume is assembled the better!

This selection offers splendid opportunity for group work in dramatization. A plan of the grouping can be made on the blackboard. The class can decide where each character is to be seated. The last part of the scene offers good general conversation.

This play is excellent to use as representative of the best work of the class, to be given before the school. More characters may be worked in and more parts created by increasing the family (another boy and girl) and by using three rabbits instead of one rabbit, to tell the story. One can be White Rabbit, another Gray Rabbit, and the third, Brown Rabbit. They may enter arm in arm and be seated in the center as Mr. Rabbit was seated. Thus provision is made for ten instead of six characters. The ten who have done the best work during the first five months should be selected, if the little play is given in January.

**Familiarizing children with stock phrases.** The phrases "make up his mind," "hair nor hide," and "idle curiosity" are good phrases for the pupil to add to his vocabulary. Therefore let them be recorded in the word books for use in composition work and general conversation.

## JERRY THE MILLER

(PAGE 81)

John G. Saxe

**The informational approach.** By this we mean furnishing in the introduction or preliminary talk something that supplies the knowledge-background to insure appreciation of the situations of the poem. The first paragraph deals with generalities about labor. The second paragraph narrows down to a concrete instance and prepares the class for the mood of the poem. The teacher may read the poem aloud to the class or let them read it silently at their seats — it is simple narrative — and think about the questions on it. They can then talk it over in class and read it to the teacher as listener.

**The humor of the poem.** Saxe was very fond of punning, or using the same word in two different meanings, thus playing with words. He was fond of the incongruous. In this selection note the following:

For Jerry was little when he was young  
And Jerry was little when he was old.

Just leave your grist for half a day  
And never fear but you'll be tolled [told].

One autumn day the sad news came,  
"The brook and Jerry are very low"  
[Brook low in water; Jerry very sick, "low"].

Do not try to bring out these puns in class discussion. Watch to see how many of the class see them.

**Information about the author.** John G. Saxe (1816–1887) was an American humorous poet, chiefly noted for "The Blind Men and the Elephant" and "King Solomon and the Bees."

## THE MAD TEA-PARTY

(PAGE 154)

Lewis Carroll

**Silent reading by the pupils.** The specific purpose in the reading is to enjoy a story laid in a new kind of world, with animals and persons on the same plane.



**Study and discussion.** The following should be talked over in class:

1. The queer house and the queerer group in front of it. Visualize the picture.
2. The conversations: the riddle; the arguments; the Dormouse's story. Bring out the funny things.
3. Things that puzzled or amazed Alice. Let the class contribute these, putting themselves in the place of Alice.
4. What makes the selection funny: the characters; things that are said; queer views.

**Naturalness in reading aloud.** The conversations in this selection offer excellent material for practice in reading aloud. Show the pupils how to omit the explanatory portions and give only the dialogue. Liveliness can be added by letting the performers come front, as if gathered about a table. The characters are as follows:

Alice

The Mad Hatter

The March Hare

The Dormouse

Do not let the same pupils read the whole selection, but change to others so that they too get the practice. Call for suggestive comments. Pantomime of the actions or by-play can sometimes be introduced with good effect.

After practicing the conversations, call for volunteers to read the selection as it stands. Let the class listen with books closed to see who now can put most life into the reading.

**Information about the author.** Charles Lutwidge Dodgson (1832-1898), known in his writings as Lewis Carroll, was a famous English mathematician and story-writer. His most noted books are "Alice's Adventures in Wonderland" and "Through the Looking Glass." This selection is taken from the former. The children should be directed towards his books at the library.

## THE COUNTRY MAID AND THE MILK-PAIL

(PAGE 170)

Æsop

**Class scores in testing silent reading.** See Introduction, page xxv.

## THE COUNTRY MAID AND THE MILK-PAIL 41

**Test questions.** A teacher should work out very definite test questions. They should be the kind that are answered by definite words or phrases in the fable. Such questions are always framed with the weaker pupils in mind, rather than the stronger pupils. Select five of the following:

1. Who had the pail of milk? [The milk maid]
2. What would she buy with the milk money? [Eggs, or 300 eggs]
3. How many chickens did she expect to hatch out from the eggs? [250]
4. What color of dress did she want to buy? [Green]
5. When would she buy the dress? [May Day]
6. Where did she expect to wear the dress? [The fair]
7. What is the moral? [Don't count your chickens until they are hatched]

**Problematic questions.** Vigorous discussions may be held in class to show how daydreams often work out the wrong way. In school, for instance, a pupil who counted on winning special credit by passing an examination, may find an unexpected question in the test, or may get sick and be absent from the examination. Some one may plan out a wonderful itinerary for a trip, but have this daydream spoiled by a wreck. On the playground in a game the winning side may meet defeat by something unforeseen. Multiply examples.

Let the class talk about the fable in terms of present-day realities. Let some one volunteer to measure the amount of water that a milk-pail will hold. How many quarts? Bring the market prices for milk, eggs, and poultry to school. How much would that pail of milk be worth to-day? How many dozens would the 300 eggs make? Which was worth the more, therefore, to the milkmaid, an egg or a glass of milk? How many glasses of milk in a quart? How much milk was one of the 300 eggs worth? If one milk pail eventually produced 250 chickens, how much milk was each chicken worth? How would the milkmaid's prices compare with those of to-day? How much would she be paying for her dress, estimating from prices of to-day?

Daydreaming is like a chain in which each link must be present and perfect to insure completion of the daydream. In the fable, for instance, how many things might happen to spoil the dream! She might not get so many eggs for the milk

as she expected, *or* these eggs might fall and break, *or* more eggs than she expected might prove addled, *or* the eggs might not hatch out 250 chickens, *or* the chickens might die of the gaps, *or* — *or* — *or* — a hundred “or’s.”

### THE SHEPHERD'S SONG

(PAGE 179)

David

**Further reading of the Psalms.** Bring to the attention of the children other Psalms; as, I, VIII, XIX, XXIV, XLII, XLVI, LI, LXVII, LXXXIV, XCL, XCV, C, CIII, CXXI, CXXXVIII, or CXLVIII.

### A PROGRAM OF REVIEW

At the end of January it is well to review in an interesting way the selections studied in the five months just completed. In some schools this can be made a formal exhibition, with invitations sent to parents. In other schools it may take the form of exchange periods between classes of different grades.

The class should be taken into the confidence of the teacher and a program should be planned with their help. They should be led to practice their parts so that the program will be effective. In the following program all the selections of these five months are given in some way, the poetry to be given from memory. The readings are interesting portions of the selections, designated by section numbers.

Select from the program what you wish to review. Set a special standard in enunciation in this semi-annual program. Emphasize distinctness, clean-cut enunciation, clearness of tone, and evenness of reading. Let the children practice their parts before one another. Even appoint a number of committees of children to rehearse parts after school, each committee taking charge on a different evening. Responsibility pleases.

**The spur of competition in memorizing poems.** Write on the board the following list of poems early in January. Through the constant repetition on programs the majority of the class are probably familiar with many of them. Hold a

**Recitation Match** during the month and check up on the board with honorable mention pupils who can say certain poems.

Autumn Fashions, page 30.

Autumn Fires, page 33.

Civic Creed, page 123.

Dancers, page 35.

Faithless Flowers, page 32.

Helpfulness, page 29.

Independence Bell, page 110.

Jerry the Miller, page 81.

King Bell, page 134.

Nine Little Goblins, page 257.

Shepherd's Song, page 179.

To a Child, page 58.

We Thank Thee, page 36.

**An "Author Bee."** You will find the following interesting for sentence talks. The lists give only names with which the children should be slightly familiar.

1. Tell in what country or state each lived:

Æsop, Bidpai, La Fontaine, Lowell, Longfellow, Holmes, Hawthorne, Whittier, Emerson, Thoreau, Bryant, Irving, Cooper, Franklin, Sarah Orne Jewett, Louisa May Alcott, Kate Douglas Wiggin, Edgar Allan Poe, Sidney Lanier, Thomas Nelson Page, Charles Egbert Craddock, James Lane Allen, George Washington Cable, and Joel Chandler Harris.

2. Tell one interesting thing about each of the following authors whose selections you have been studying:

Lucy Fitch Perkins, Robert Louis Stevenson, Edith M. Thomas, Lydia Maria Child, James Whitcomb Riley, Abbie Farwell Brown, William Wordsworth, Frank Dempster Sherman, John G. Saxe, Lewis Carroll, King David.

**Short oral readings to show improvement.** The following excerpts are good material for interesting review or tests:

The Lark and Her Young Ones, page 168.

The Cat, the Monkey, and the Chestnuts, page 177.

The Country Maid and the Milk-Pail, page 170.

How the Mother Seal Cares for Her Young, page 139 (8-11).

An Eskimo and His Kayak, page 145 (43-46).

Going to the Fair, page 4 (20-23).

The Princess and the Cow, page 21 (9-11).

The Return of Columbus, page 94 (21-25).

Prissy's Play House, page 231 (48-53).

The Giant with Invisible Wings, page 75 (9-15).

When "Old Aunty" was put off the Parade Park, page 53 (15-19).

Little Bird and the Trees that were Kind, page 152 (5-8).

The Worst Trouble of All, page 127 ((9-12).

When the Princess Lost her Tongue, page 184 (12-18).

The Dormouse's Story, page 161 (20-25, 27-30).

**Dramatization.** Review "Brother Fox's Two Big Dinners."

## THE BROKEN FLOWER-POT

(PAGE 13)

Edward Bulwer-Lytton

**How the introduction prepares for careful silent reading.** In this selection three suggestions are thrown out: (1) a queer combination making a story, (2) Abe Lincoln as a boy, (3) and the doings of the boy in the story. The reader unconsciously concentrates on Pisistratus<sup>1</sup> (or Sisty, as he was called), the boy.

**Anticipatory word-discussion to build a verbal background for better understanding.** Note that the following paragraph makes use of all the difficult words of the selection. This may be copied on the board and talked over. Later, it may be repeated as a dictation lesson, if the teacher wishes. It correlates language work.

The Twins liked to follow the gardener about in the *nursery*, the place where trees and plants were raised for the market. But, even more, they enjoyed a visit to the *warehouse* next door, where their father worked. It was filled with *treasures* of art as well as with *knick-knacks* to sell at Christmas. Among the *treasures* were many pieces of carved *ivory*. On day an *accident* happened. The girl twin bumped into a table and broke a *gilded* bottle. She began to cry. The owner of the *warehouse* joined them. He patted her on the head and said that the *accident* was not worth *grieving* about. Her father could easily pay for the *gilded* bottle, for it cost only a *shilling*. That would be about a quarter in our money. Then the girl twin smiled through her tears.

**Stages of the story.** The story falls into two main parts:

## I. The Bad Action, sections 1-10

Breaking the flower pot, but . . . . .	1-2
Telling the truth about it . . . . .	3-10
Resisting temptation . . . . .	4-6
Giving the frank truth . . . . .	7-8
The father's appreciation . . . . .	9-10

## II. Mended by the Good Action, sections 11-38

The father creates a similar situation, in	
The game the boy loves best . . . . .	11-17
The father makes restitution possible, by	
Taking the domino box to be appraised . . . . .	18-22; 29-33
Finding out the price of geranium and pot . . . . .	23-28

<sup>1</sup> Pisistratus (pī sīs' trā tŭs), the name of the English boy, also the name of an ancient Greek tyrant.

The boy sells his domino box himself . . . . .	34-36
The boy makes restitution himself . . . . .	37-38

This story is an excellent example of how one thing is deliberately planned to lead to another.

**Money values.** This is an English story. The shilling, therefore, is the equivalent of our quarter, and a penny equals two cents. Possibly some one in class can bring a shilling and an English penny to exhibit. Two pence is called "tuppence," the words being run together.

**Mottoes.** The class will probably select from the following:

Remember all your life that your father blessed God for giving him a son who spoke truth in spite of fear.<sup>10</sup>

Good wishes don't mend bad actions. Good actions mend bad actions.<sup>16</sup>

Everybody who is in earnest to be good carries two fairies about with him — one in his head and one in his heart.<sup>20</sup>

Truth that blooms all the year round is better than a poor geranium, and a word that is never broken is better than a piece of delft.<sup>27</sup>

**Printing in crayons.** There is a psychological suggestion connected with a striking motto that is placed somewhere in the classroom to exert its silent influence during several weeks. A good idea is to let the class choose one of these mottoes for the month. Then have the motto printed on the board with a colored crayon. It may be run across the top of the blackboard out of the way of regular class work.

**Information for the teacher.** Edward Bulwer-Lytton (1803-73) was an English novelist and dramatist, best known by his "Last Days of Pompeii."

## TRAINING FOR THE PRESIDENCY

(PAGE 114)

Orison Swett Marden

**Silent reading by the pupils.** In the silent reading there is a specific purpose: To learn Lincoln's opinion of books; how he got this one book; his aspiration; and how he expected to realize it.

**Class discussion.** Touch on the following subjects:

1. The whole truth *vs.* hedging.
2. Rewards of honesty and playing fair.
3. Lincoln's ideals and tastes.
4. How to fit oneself for a profession.
5. Lincoln as a lawyer; practice in Springfield, Ill.; his presidency from 1861-1865.
6. Lincoln's humor; his kindness; his sense of justice; his perseverance; his sense of right values.
7. Success-winning qualities in boys and girls.

**Re-reading the selection.** Let this be a conscious exercise in improving expression by bringing out the conversation values. Question the class as to how each person would feel in making his remark. By practice acquire the habit of taking in large groups of words so that the conversation can be given rapidly.

**Changing fictional conversation to dramatic conversation.** Let the class make a dramatic arrangement on the board, and practice it for oral reading before acting it.

**Scene 1. The home of Mr. Crawford**

*(Lincoln and Mr. Crawford)*

ABE. ....[copy from the selection]....  
 MR. CRAWFORD. ....[copy from the selection]....  
 ABE. ....[copy from the selection]....  
 MR. CRAWFORD. ....[copy from the selection]....  
 ABE. ....[Make up the reply]....

**Scene 2. Same as above, a month later**

*(Lincoln and Mrs. Crawford)*

ABE. ....[copy from the selection]....  
 MRS. CRAWFORD. ....[copy from the selection]....  
 ABE. ....[copy from the selection]....  
 MRS. CRAWFORD. ....[copy from the selection]....  
 ABE. ....[copy from the selection]....

**Acting out the sketch.** This is an appropriate dialogue for Lincoln's Birthday. If the study is taken several days before February 12th, the pupils will be ready to present the sketch.

Most dramatic work should be done unconsciously. As soon as teacher or class begin straining for effects and putting much time on drilling or costumes the keen pleasure of the performance is lost. The best dramatic exercises are spontaneous.

*Dramatic work may be overdone as well as badly done! Remember that impromptu dramatizing is excellent practice.*

**Oral or written composition.** If a written composition is to be based upon this selection, let it be in the form of a letter to Abe the boy.

**A Lincoln's Birthday program.** The following program will prove interesting for a class period on this holiday, or portions of it may be contributed to a school program for the same occasion:

A Recitation in Unison. <i>A Civic Creed</i> . . . . .	The class
A Story Retold in Relay. <i>The Broken Flower Pot</i> . . . .	Four pupils
How Sisty told the Truth, <i>sections 1-10</i>	
The Game he Loved Best, <i>11-17</i>	
Finding out Things, <i>18-33</i>	
How Sisty Made Good, <i>34-38</i>	
A Play. <i>Training for the Presidency</i> . . . . .	Three pupils
A Reading in Relay. <i>How Lincoln Studied</i> . . . . .	Two pupils
"Training for the Presidency," <i>sections 11-14</i>	
"Training for the Presidency," <i>sections 15-19</i>	
Two Little Poems that Lincoln would approve . . . .	Two pupils
<i>Helpfulness</i>	
<i>To a Child</i>	

**Information for the teacher.** The author, Orison Swett Marden (1850- ), is an American editor and writer, who has written many inspirational books.

## A VALENTINE

(PAGE 26)

Laura Elizabeth Richards

**The value of timeliness in creating a real situation.** For St. Valentine's Day let the pupils carry into the homes some evidence of their work at school. Do this in the natural form of making a valentine.

**Correlating drawing and reading.** Draw out the originality of the class in the making of the valentines. There are always some children full of ideas, and others hopelessly vacant-minded. By suggestion lead the latter to arrive at some plan. Use crayons, water colors, or pictures to make the valentines.

**Information for the teacher.** Laura E. Richards (Mrs. Henry Richards) of Boston, Mass., is the daughter of Julia Ward Howe, and thus inherits her literary ability. Look for her books in your public library.



## THE STORY OF OLD SCOTCH

(PAGE 37)

Enos A. Mills

**Motivating the silent reading.** The questions in the introduction lead the children to read with a definite purpose.

**Conversation and discussion.** Among the interesting topics provided for in discussion of the questions are:

1. Dangers above the timber line: cold; freezing to death; losing one's way; difficulty in breathing, etc.
2. How a dog reasons.
3. The collie's helpfulness to man: his faithfulness; attention to duty; work as a sheep dog; loyalty and love for his master.
4. How Scotch was like Casabianca, — in willingness to perish through unerring obedience.

**Forming the reading habit.** Encourage the children to read more about Old Scotch. Get other books of Enos A. Mills from the library.

**Information about the author.** Enos A. Mills is a famous guide in the Rockies. He is the author of several delightful books on wild life, notably "The Story of a Thousand-Year Pine," "Wild Life in the Rockies," and "In Beaver World."

## YOUNG GEORGE AND THE COLT

(PAGE 107)

Horace E. Scudder

**Silent reading by the pupils.** The specific purpose in the pupils' reading is to visualize the scene; to feel the same emotions; to "size up" George's character.

**Class discussion.** The questions suggest the following:

1. Terms that deal with horses: "blooded stock" (thoroughbred); "sorrel" (yellowish or reddish brown horse); "breaking a colt" (taming or accustoming to the saddle and bit); "sire" (the male parent of a horse).
2. Managing an unbroken colt — the dangers.
3. Getting into a scrape — the best way out.
4. George Washington's character in boyhood: love of fun and achievement; determination; courage; self-control; truthfulness.
5. *Mrs. Washington's* treatment of the incident.

**Writing a dialogue.** On paper or the blackboard write out the conversation of the selection in dramatic form, supplying George's explanation. Make up first names for the other boys.

**Scene.** The breakfast room

**Characters**

Mrs. Washington  
George Washington  
Three other boys

MRS. WASHINGTON. Pray, .....sire?  
(*The boys are silent, and look at one another*)

MRS. WASHINGTON (*more loudly*). Pray, .....sire?

GEORGE (*stepping forward*). The sorrel is dead, madam. I killed him.  
[Finish the speech of explanation.]

MRS. WASHINGTON (*with great self-control*). It is well .....truth.

**A George Washington's birthday program.** The following program selects one point of attack, Boys that Washington would Like, — and arranges dialogues, reading, etc., around that.

**Boys that Washington would Like**

- |   |             |
|---|-------------|
| A Dialogue. Ashiepatle the Norwegian Boy. Observation of Little Things<br><i>The Princess whom Nobody</i> , sections 3-9 . . . . .                  | Four pupils |
| A Reading. Menie the Eskimo Boy. Level-headedness<br><i>Adrift on an Ice Raft</i> , sections 35-37, 49-58 . . . . .                                 | Two pupils  |
| Impromptu Dialogue. Sisty the English Boy. Truthfulness<br><i>The Broken Flower Pot</i> , sections 2-10, 12-16, 18-39 . . . . .                     | Nine pupils |
| A Reading in Relay. Larry the Irish Boy. A good business head<br><i>The Irish Twins at the Fair</i> , sections 30-38, 39-43, 50-53, 54-56 . . . . . | Four pupils |
| A Dialogue. Lincoln the Backwoods American Boy<br>Truthfulness in Little Things<br><i>Training for the Presidency</i> , sections 1-10 . . . . .     | Four pupils |

**Information for the teacher.** Horace E. Scudder (1838-1902) was one of the first men, if not the first man, in this country to bring children's literature to the front. For years, he was editor of the Riverside Literature Series.

## LITTLE GUSTAVA

(PAGE 135)

Celia Thaxter

**Cumulative pictures.** This delightful poem is full of pictures, like a kaleidoscope. In succession appear the pets of Gustava, and then her mother appears at the end to give a loving word to her little daughter. Talk about just what is acted out in each stanza. Assign characters and have the children come in as did the pets and receive their share of Gustava's breakfast.

**Expressional training through exclamations.** There is excellent chance in each stanza to bring in changes in tone and expression to suit the speeches the little girl makes. Ask what feeling is shown in each exclamation.

**Information about the author.** Celia Thaxter (1836-1894) was born at Portsmouth, N.H., and spent most of her life on the Isles of Shoals, where as a child she was intimately acquainted with life in a lighthouse. She has written some delightful poems, chief of which is "The Sandpiper." In the Sixth Reader is given her story, "Madame Arachne."

## THE MIDDLE WEST IN POETRY AND FICTION

(PAGE 247)

**Supervised study and correlation of geography.** See page 11.

**Reading Club list.** See Introduction, page xliv.

**The stimulus of competition.** See page 35.

## THE NIGHT WIND

(PAGE 252)

Eugene Field

**Preliminary talk.** The strange sounds heard at night — sounds of the wind and sound of the owl — should be talked over. Let the children imitate these sounds. Ask why we hear the wind better at night than during the day, — the quietness *due to cessation of business and industry, the dark, people with nothing to do but go to sleep, etc.*

**Class discussion reaching out into everyday life.** As an example take the harm done by the wind: blowing down signs; tornadoes and cyclones; wrecks at sea; banging shutters of houses; turning umbrellas inside out; blowing off hats; etc.

**Practice work in expression.** Break up the stanzas into groups of lines that should be read through somewhat with a rush, and practice reading these. This will break up the stopping-at-the-end-of-each-line habit. Practice holding the breath in the final lines of the stanzas and making the "Yoooooo" as gripping as possible.

### THE BROOK SONG

(PAGE 254)

James Whitcomb Riley

**The music of poetry.** By all means read this poem aloud to the class yourself, so that they hear the lilting melody of the lines. Even without pronouncing a single word one can hum over the poem as a melody, pure and simple. Try it. The rhythm and the rhymes make this possible. There is a very beautiful lyric quality to the stanzas.

*Lyric* is a word that is derived from *lyre*, a harp. It is a term applied to poetry that can be sung, and indirectly to poetry that expresses personal feeling.

**Class discussion ranging through the outdoors.** In class conversation talk about the following:

1. Things seen on this particular brook. The pictures.
2. Description of a brook.
  - a. How it goes [*swerve, curve, crook*].
  - b. Its music [*lilting melody, gurgle, refrain, laugh*].
  - c. Its appearance on the surface [*ripples, bumble-bee falling in and being forced to swim, water-bugs, sailing leaves, golden-braided center of the current*].
3. What decides the course of the brook? [Path of least resistance through the ground, stones, rocks, sand, clay, etc. How a brook changes its course from year to year].
4. When the brook grows up: creek and river described.
5. Value to the farmer: water for livestock; meadows fertile; power for mill; etc.
6. Good times: wading; making dams; sailing boats; hunting tadpoles, frogs, crayfish, minnows; finding pebbles; swimming in a "hole;" etc.

7. On the bank of a brook: muskrats at work; moles; watersnakes; insects; frogs; weeds on bank; fishes; animals getting a drink; etc. Gather experiences in class.

**Memorizing.** Omit the last two stanzas because, being reminiscent, they do not have so great an appeal to the children as the first three stanzas.

### THE SCRATCHING ON THE DOOR

(PAGE 129)

E. W. Frentz

A paragraph story to prepare for new words. Copy the following paragraph on the board and draw from the class the meanings of the italicized words. This correlates language work with reading.

Far in the woods the Boy Scouts came across a *snug* little *cabin* with two *bunks* built against the wall for persons to sleep in. Their *glimpse* of the room was enough to make them decide to stay all night and finish their hike on the next day. The key to the door was *rusty* and *jagged*, so that it would not lock right, but the boys pulled a bench against the door. In the middle of the night they were awakened by some creature *snuffing* against the door, *scuffing* around the *cabin*, and *crunching* on the twigs. Suddenly it *whined snappishly* as something sprang at it *furiously*. Two animals were fighting. The boys stood inside the *cabin trembling*, as the creatures thumped against the door. Suddenly there was a shot, then another. When the boys heard a man's voice outside, they pushed open the door. It was the trapper who owned the cabin returning from a hunt. At his feet lay two *bobcats*, both dead.

### THE WIND IN A FROLIC

(PAGE 41)

William Howitt

**Preliminary discussion.** The preliminary discussion (introduction) directs attention to the general character of the wind; how detected; what it carries — perfumes, salt of sea, sounds, dampness, etc.; seeing, feeling, hearing, smelling the wind.

**Oral reading by the teacher.** Here we have a two-fold purpose:

(1) *Purpose of the teacher.* To bring out the frolicsome nature of the wind; to create pictures through the reading.

(2) *Purpose of the pupils in listening.* To watch for the different adventures of the wind and to see if they had thought of

## THE FOX, THE HEN, AND THE DRUM 33

them; to compare these pictures with their own ideas of the wind in a frolic.

**Silent reading and discussion.** Topics under study and class discussion are:

1. Good and bad tricks of the wind.
2. Uses of the wind.
3. The wind in various moods.
4. Pictures in the poem and how visualized.
5. Behavior of the small boys in the poem.
6. How far should a joke be carried.

**Oral or written composition.** Note the variety in the choice of themes. Develop each by means of class discussion.

1. A Narrow Escape from the Wind.
  - (a) At sea.
  - (b) In the mountains in December.
  - (c) At a lighthouse.
  - (d) In a great city.
2. What the Wind Saw One Day.
  - (a) Through a window.
  - (b) At a farmhouse in springtime.
  - (c) On a winter's night on a city street.
  - (d) As the train whizzed by.

**Information for the teacher.** William Howitt (1792-1870) was an English writer. He and his wife, Mary Howitt, are noted as writers of pleasing verse.

## THE FOX, THE HEN, AND THE DRUM

(PAGE 176)

Bidpai

**Test.** See Introduction, page xxii.

**Questions to test content.** Select five of the following questions:

1. For what was the Fox searching? [Food.]
2. What was the Hen doing? [Scratching for worms.]
3. Where did the Fox hide? [In the bush.]
4. What was in the Tree? [A Drum.]
5. What made the noise? [Branches beating against the Drum.]
6. What did the Fox think the noise was? [A fowl bigger than the Hen.]
7. Why did the Fox have to go supperless to bed? [Because he was greedy; or because the bigger bird turned out to be a drum.]

**Giving examples.** Appearances are deceiving. The Fox is cunning; but he does not always reason well, because he is selfish. Locusts make more noise than mice, but they are smaller. A tiny diamond is greater in value than a large piece of coal. The loud voice may advertise the blusterer, not the big man. A quiet, small voice may belong to a great man. The brook makes more noise than the mighty river.

Multiply examples with your class.

## THE BRAHMIN, THE TIGER, AND THE SIX JUDGES

(PAGE 171)

M. Frere

(Same as "The Brahmin, the Tiger, and the Jackal")

**Impromptu Dramatization.** Like the story of Ashiepattle this selection has so many repetitions that it is comparatively easy for class dramatization. In the following version the omitted portion of each speech is indicated by dots.

### THE JACKAL'S JUDGMENT

#### Characters

The Brahmin	Brother Bullock
The Tiger	The Eagle
The Banyan Tree	The Crocodile
Sir Camel	Mamma Jackal

The Scene: On a road in India

(A Brahmin passing by a Tiger confined in a cage)

TIGER. Brother Brahmin, Brother Brahmin . . . . .thirst.

BRAHMIN. No, I will not . . . . .eat me.

TIGER. Oh, father of mercy, in truth . . . . .return.

(Brother Brahmin opens the cage door)

TIGER (jumping out). Now, I will eat . . . . .afterward.

BRAHMIN. Only do not . . . . .willing to die.

TIGER. Very well . . . . .ask the opinion of six.

(Tiger and Brahmin walk on and meet Banyan Tree)

BRAHMIN. Banyan Tree, Banyan Tree, hear and give judgment?

BANYAN TREE. On what must I give judgment?

BRAHMIN. This Tiger begged me . . . . .do so, or no?

BANYAN TREE. Men often come . . . . .ungrateful race.

(Tiger grabs Brahmin to kill him)

BRAHMIN. Tiger, Tiger.....judgment of six.

TIGER. Very well.

*(Tiger and Brahmin go on together and meet Camel)*

BRAHMIN. Sir Camel, Sir Camel hear and give judgment?

CAMEL. On what shall I give judgment?

BRAHMIN. [Make up speech.]

CAMEL. When I was young.....cruel race.

*(Tiger starts to kill the Brahmin)*

BRAHMIN. Stop, Tiger, for we must first hear the judgment of six.

*(Tiger and Brahmin go on together and meet the Bullock)*

BRAHMIN. Brother Bullock, Brother Bullock, hear and give judgment.

BULLOCK. On what must I give judgment?

BRAHMIN. I have found.....do so, or no.

BULLOCK. When I was able to work.....for men have no pity.

*(Tiger and Brahmin go on together and meet the Eagle)*

BRAHMIN. O Eagle, great Eagle, hear and give judgment.

EAGLE. On what must I give judgment?

BRAHMIN. [Make up speech.]

EAGLE. Whenever men see me.....persecutors of the earth.

TIGER *(roaring quietly)*. The judgment of all is against you, O Brahmin.

BRAHMIN. Stay yet a little longer, for two others must first be asked.

*(Tiger and Brahmin go on together and meet a Crocodile)*

BRAHMIN. [Make up speech.]

CROCODILE. Whenever I put my nose.....we shall have no rest.

BRAHMIN *(hopelessly)*. [Make up speech.]

*(Tiger and Brahmin go on together and meet Jackal)*

BRAHMIN. [Make up speech.]

Mamma Jackal, Mamma Jackal, say what is your judgment?

JACKAL. It is impossible.....Show me the place.

*(Brahmin, Tiger, and Jackal return to the cage)*

JACKAL. Now, Brahmin, show me exactly where you stood.

BRAHMIN *(standing before the cage)*. Here.

JACKAL. Exactly there, was it?

BRAHMIN. Exactly here.

JACKAL. Where was the Tiger, then?

TIGER. In the cage.

JACKAL. How do you mean? How were you in the cage? Which way were you looking.

TIGER *(jumping into the cage)*. Why, I stood so, and my head was on this side.

JACKAL. Very good, but I cannot judge without understanding the whole matter exactly. Was the cage door open or shut?

BRAHMIN. Shut and bolted.

JACKAL. Then shut and bolt it.

*(The Brahmin shuts and bolts the cage door)*

JACKAL. Oh, you wicked and ungrateful Tiger.....this.  
*(Jackal goes one way, Brahmin the other, while the Tiger roars [quietly] in anger at being conquered by the Jackal's "mother wit")*



**Variety in retelling a brief story.** Five times the Brahmin retells the story to one of the judges. This offers good practice in retelling an incident in different ways. The scenes take place along the roadside; to change the persons taking the parts, the Tiger and the Brahmin may walk down an aisle and drop into seats, while two other pupils continue up to the front and go on with the dialogue. Thus almost an entire class may be given definite and interesting practice in oral work.

**An animal program.** Fourth grade children are very much interested in animals, so why not give an entire animal program during March? The following offers plenty of material for motivated review:

#### Our Friends the Beasts, Birds, and Insects

A Recitation. <i>Helpfulness</i> . . . . .	A pupil
Greek and Hindoo Fables Retold . . . . .	Three pupils
<i>The Lark and Her Young Ones</i>	
<i>The Cat, the Monkey, and the Chestnuts</i>	
<i>The Fox, the Hen, and the Drum</i>	
A Play. <i>Brother Fox's Two Big Dinners</i> . . . . .	Six pupils
A Reading in Relay. <i>The Tiny Heroes (Ants' Fire</i>	
escape, sections 19-16, 17-21, 22-24, 25-26) . . . . .	Four pupils
A Story Retold in Relay. <i>The Scratching on the Door</i> . . . . .	Three pupils
A Story Retold in Relay. <i>The Story of Old Scotch</i> . . . . .	Three pupils
A Recitation in Relay. <i>Little Gustava</i> . . . . .	Nine pupils
A Play. <i>The Jackal's Judgment</i> . . . . .	Fourteen pupils

**Information for the teacher.** The author was an English woman who spent much time in India.

#### THE ARBOR DAY TREE

(PAGE 48)

Author unknown

**Getting the full thought from an easy poem.** This selection is to be taken by the children at their seats. It will test their power to read an easy poem and get the thought out of it. Class discussion will show whether they got the full meaning themselves.

**Class discussion.** This poem is short, but there is wrapped up in it the whole range of the out-of-doors. Find out if the

children have been reading mere words. Note what is involved in the following phrases:

*savings-bank*: Squirrels hide hickory nuts and chestnuts in holes in trees.

Field mice hide grain around the roots of a tree. Draw out the children's experiences with squirrels and mice.

*apartment-house*: Several sets of birds may build in the same tree; therefore, an apartment-house. Ask the class to describe birds' nests, eggs, where they are found, etc.

*dressing-room*: Here we find the story of the cocoon. It is difficult to explain, but can be drawn out by careful questioning. What is a butterfly like when it is dressed up? [Description of its beautiful color, wings, etc.] Was it always a butterfly? What was it like before it was dressed up? [Caterpillar or grub.] Get class to describe those they have seen. Where does it stay from the time it is a caterpillar until it comes out fully dressed as a butterfly? [That is its dressing-room.] Description of the cocoon. Draw pictures of caterpillar, cocoon, and butterfly on board. Ask the children to bring cocoons to class, if they can find any hanging on the twigs of trees.

*concert-hall*: Locusts and katydids sing in trees. So do birds and tree frogs. Talk about these.

*ladder*: Climbing trees. Which are easiest, which hardest to climb? Exchange experiences. Playhouses in trees.

*tent*: Which trees make the best tents? Draw the outline of a pine tree.

**Examples of trees.** Add to the following from your own experience:

*Shade*: Maple, poplar, elm, etc.; along the streets, in yards; for shelter, shade, and beauty.

*Fruit*: Apple, pear, peach, quince, plum, etc.; in orchards and yards; for food, fresh, dried, or preserved.

*Forest*: Chestnut, hickory, beech, oak, walnut, pecan, filbert, etc.; for nuts as food; prevention of floods.

**Memorizing in class.** After talking over the poem carefully see who can first repeat it from memory. A good plan is to let those who can say it come to the front of the room as soon as they have learned it. This spurs competition.

The poem demonstrates how easy memorizing is if the pupils are really familiar with the full content. These ten lines are laden with thought.

**A blackboard play.** Here we have a question put to a tree and the tree's reply, the latter phrased in such a way that it may be divided among seven different trees. The question before the class will be which tree to choose for each phrase.

Note how this is done in the following dramatization:

### THE ARBOR DAY TREE

CHILD (*addressing a semicircle of seven trees, impersonated by seven different children*).

Dear little tree that we plant to-day,

What will you be when we're old and gray?

OAK TREE (*holding acorns in its hands*). The savings-bank of the squirrel and mouse.

APPLE TREE (*holding out apples*). For robin and wren an apartment-house.

LOCUST TREE. Locusts' and katydids' concert hall.

CHERRY TREE. The schoolboy's ladder in pleasant June.

PINE TREE. The schoolgirl's tent in the July noon.

POPLAR TREE. And my leaves shall whisper them merrily

A tale of the children who planted me.

**A tree planting.** Instead of representing seven different trees in the reply, another way is to select eight pupils for a tree planting. When the tree is set in the ground the first child asks the question in the poem. Then seven other children come forward, one after the other, and each gives a portion of the reply. As they come forward they join hands and form a circle around the tree that has been planted. When the last child has joined in, all dance merrily about the tree and the child who planted it, chanting in unison the tree's reply as given.

The tree planting should be preceded by a procession of the class from the classroom to the grounds.

**Acting out a dramatic version.** Children will love to act out this tiny play. Let them plan costumes of leaves.

**A full Arbor Day program.** See pages 68.

### WHAT THE FLAG STANDS FOR

(PAGE 119)

Henry Cabot Lodge

**Preparing the way for understanding.** Before taking up this brief selection use some means of clearing up difficult words so that they will not blur the child's understanding of what he reads. Draw from the class what they know about the following words, which you have placed upon the blackboard each in a sentence: *democracy, principle, undimmed, unsullied, and*

*pledge*. When a good synonym is given "clinch" it by writing it on the board beside the word. Then have the class make up other sentences using the original word.

**Introducing the class to derivation.** Find interesting etymological stories to tell about words to impress them on children.

*Democracy*, for instance, is made from two Greek roots, *demos* (people) and *cracy* (rule of); for it was in ancient Greece that the first experiments in democratic government were made.

*Principle* comes from a Latin word for *prince*, who was a chief man and stood for the best. In time, *principal* meant "chief," and *principle* came to mean "rules of conduct" or "general truths"; for a prince should have the best rules of conduct in the world. To say that a boy has good principles means that he is like a noble prince in following the right.

*Un* means *not*. *Sully* comes from a word that means *mud* or *mire*. To *sully*, then, is "to soil, stain, or tarnish." *Unsullied* is "unstained, unsoiled, untarnished." Talk about the different ways of dimming or sullying something; as, moral ways as well as physical, — "fame undimmed through the years," "a boy's reputation for fairness in sport unsullied," etc. Call for other words with the prefix *un*; as, *unseen*, *untrue*, *unknown*, etc. Bring out the difference in spelling between *principal* and *principle*. Ask the children why the former is applied to the head teacher in a school.

On the board now before the class stand the five troublesome words in the selection, which the children have talked over so that they feel acquainted with them. They have built up verbal backgrounds in a five-minute discussion that will make this selection mean infinitely more to them than if they had to push through the sentences not knowing the words fully, or if the teacher had "drummed them" into them during the lesson. The latter method often results in dislike of the selection.

*democracy* . . . . . government by the people.  
*principles* . . . . . rules of conduct; important truths strongly believed.  
*undimmed* . . . . . not made less bright, not darkened.  
*unsullied* . . . . . not soiled, not stained, not tarnished.  
*pledge* . . . . . solemnly promise.

**Silent reading by the pupils.** The silent reading is motivated, for the children have something definite that they "are reading for": to find what the flag represents and why it is loved by loyal Americans. This is suggested in the introduction. These suggestions in the introductions to selections are intended to make the child's silent reading purposeful. Unconsciously he will be more alert to find these two thoughts.

From the very beginning we want the children to realize that the object in reading silently is to get the author's thoughts for themselves, and getting them, to be able to talk about them.

In discussion break up each sentence into its several thoughts:

- 1 sentence: { Flag stands for all we hold dear.  
This means freedom, democracy, government.  
Government must be of the people, by the people, for the people.  
[Discuss meaning: *of people*, all people voting; *by people*, through representatives making the laws; *for people*, laws for the good of all.]
- 2 sentence: { Flag stands for these principles [freedom, democracy, government].  
When these three are in danger, we must defend the flag and keep it undimmed, unsullied, victorious.
- 3 sentence: { We must defend it as men of '76 and '61 did ['76, gaining freedom from England; '61, freedom for the slave].  
We must pledge life, money, and honor to keep it victorious.  
[Fighting armies and a navy, Liberty bonds, and only pro-Americanism.]

Under no circumstances analyze these sentences, — simply dig into them in the discussion so that the children get these big thoughts as they stand out in the above outline.

**Memorizing prose.** In memorizing prose or verse the first thing needful is to understand it; next, to note the beginnings and endings of sentences (or of lines in verse) and how they link:

1. The flag..... people. [What the flag stands for.]
2. These <sup>1</sup> are..... years. [How we must keep the flag.]
3. We must..... honor. [What we must do.]

Such a brief selection may be easily memorized, — almost unconsciously, — after it has been talked over. The children will learn to like the flowing cadences of prose.

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<sup>1</sup> Note how the word *these* links with the preceding sentence.

Using the selection on class or school programs. Let two pupils act as mouthpieces for the first and second sentences, and the whole class, assembled in a circle about the flag, raise their hands and salute it, while they recite in unison the third sentence. Here's the play:

#### A FLAG-RAISING IN THE SCHOOL YARD

(The class gathered about the flag pole in a circle)

**FIRST PUPIL** (*stepping forward and touching the flag*). The flag stands for all that we hold dear — freedom, democracy, government of the people, by the people, for the people.

**SECOND PUPIL** (*stepping forward and taking hold of rope to raise the flag*). These are the great principles for which the flag stands, and when that democracy and that freedom and that government of the people are in danger, then it is our duty to defend the flag and keep it soaring, as it soars here to-day, undimmed, unsullied, victorious over the years. (*He raises the flag.*)

**CLASS** (*in unison, saluting the flag*). We must be ready to defend it, and like the men of '76 and '61 pledge to it our lives, our fortunes, and our sacred honor.

Such a tiny play is excellent for a program on September 14, June 14, or on any other patriotic occasion during the year. It may be used repeatedly, with different children taking the two leading parts. If it is once memorized the children will delight in vying with one another to bring out the meaning. Another good idea is to have one pupil Uncle Sam and the other Columbia or the Goddess of Liberty.

**A Democracy day program.** On April 6th have the following review program in class:

Recitation in unison. <i>A Civic Creed</i> . . . . .	The class
Readings. Boys who saved their Country	
Washington: <i>Young George and the Colt</i> , sections 1-5,	
6-11 . . . . .	Two pupils
Lincoln: <i>Training for the Presidency</i> , sections 1-4,	
5-10, 11-14, 15-19 . . . . .	Four pupils
Recitation in Relay. <i>Independence Bell</i> . . . . .	Eight pupils
Flag-Raising and Salute . . . . .	Two pupils
	and the class
Recitation in Unison. <i>What the Flag Stands for</i> . . . . .	The class

**Information about the author.** Henry Cabot Lodge was one of the most noted senators in Congress during the Great War. He has written many books, in one of which, "Hero Tales from American History," he collaborated with Theodore Roosevelt.

## SIR ROBIN

(PAGE 46)

Lucy Larcom

**Building verbal backgrounds.** As correlated language work the following paragraph will illuminate the poem:

The Twins were pretending that they were *knights*. They were going to look after the birds just as the knights of old tried to look after the poor and needy and weak. One day Larry saw a young robin with a *tawny vest strutting* on the lawn and *chirping* as if to say, "Come out and give me a *morsel* to eat!" Just then Old Pussycat came sneaking along the fence. She had *visions* of a nice dinner of Robin pie. But Larry saw her in time and scared her away. Poor Robin forgot his *rollicking* and flew away. Larry told Eileen all about his first adventure in saving the weak.

**Oral reading by the teacher.** The introductory comment to the poem has brought in the personal contact between theme (robins) and the average boy or girl. The teacher then reads the poem aloud, and in the reading brings out all the life and conversational flavor of the lines. Make the children feel that this is a jolly poem and that Gentleman Robin and his Lady are jolly people to know.

**Study and class discussion.** In an "alive" class period you can talk about:

1. Robin's looks: pretty red Easter vest, dressed in orange-tawny, and black and brown, red-vested.
2. Robin's behavior: rollicking, jolly, eye is so proud, step so firm, stoop to pick up a worm, twist of his head, strut, hop, gentleman robin, gay, red-vested knight, gay, whistles.
3. What the April rain does? — coaxes out leaves, carries off the snow, makes the juice of the cherry sweet, washes the bird's vest, etc.
4. The value of birds: eating destructive insects, caterpillars, and grubs; their songs; their bright colors and cheery ways.
5. Why we should have a Bird Day: how to make bird houses, bird baths, etc.

**Reading for expression; practice in class.** This poem is so full of life that it furnishes excellent practice material in experimenting in reading. Let one pupil show another how to improve in the reading of different lines. The closing lines of each stanza permit of countless variations as far as expression is concerned. The lines should sound like a bird call.

**A Bird Day program.** See page 69.

**Information about the author.** Lucy Larcom (1826-1893) was a factory girl in Lowell, Mass. One of her most famous poems is "The Brown Thrush." Whittier was one of her greatest friends. You will enjoy her book, "A New England Girlhood."

## HOW TO MAKE A HOME GARDEN (Part I)

(PAGE 59)

Myrta Margaret Higgins

**Continuing a selection.** This selection is excellent for work at two different times of the month, the second section being taken as a continuation of the first. The second part will then have a closer application to conditions because the gardens of the community have had a chance to develop, and "Garden Helps and Hindrances" a chance to assert themselves.

**Providing for the pupils of varying ability by furnishing some tangible focus of interest for each.** After preliminary class discussion about gardens in general and each child's in particular, the pupils tackle the silent reading. This is motivated, however, by the suggestion that the class see how many things spoken of they have noticed. The second suggestion — "What extra things could some of you tell about gardens that this writer does not mention" — is a question for the brighter group of pupils to take up. Here they not only have a grasp on the content of the selection but they also compare this content with what already exists in their own knowledge.

With thought, a teacher can usually set some further activity for the best minds of the class and thus let each pupil keep up his pace.

**Grasping the full content of a paragraph.** A pleasurable competition is instilled into class reading by this device of having pupils make up questions to bring out the thought of a paragraph. Note how simple questions are suggested in the following outline of paragraphs:

- ¶ 1. When spring comes, rake the leaves. Why? How?
- ¶ 2. The compost heap. What? Why?
- ¶ 3. Liquid manure. How made? How used? Purpose?
- ¶ 4. Spading the garden. When? How?



- ¶ 5. Planting the seeds. Two rules? What?
- ¶ 6. How seeds are planted. Three ways? Examples?
- ¶ 7. Sowing in a drill. How? What seeds need to sprout?
- ¶ 8. How the plant begins to grow. What it needs? Examples?
- ¶ 9. How to protect sprouting seeds? How use fertilizer?
- ¶ 10. What to plant. When peas? How should peas be planted?
- ¶ 11. How to thin out plants. Why? How?
- ¶ 12. What to do with extra plants?
- ¶ 13. How to transplant. When? Where? How keep them, if they must stand?
- ¶ 14. How to transplant. What kind of day is best? How do it?
- ¶ 15. Handling weeds? When, if seedlings are coming up?
- ¶ 16. Verandah and window boxes. How made? Which flowers are good? How cared for?

Garden helps and hindrances. See page 71.

### TALKING IN THEIR SLEEP

(PAGE 44)

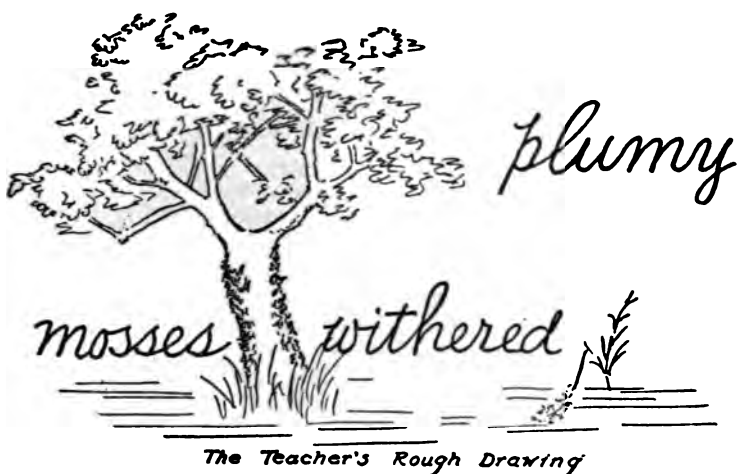
Edith M. Thomas

How to use the blackboard in preparing the way for a selection. Draw lightly on the board a gaunt apple tree and comment on the mosses that cling to its bark. [Write the word *mosses* at the side to impress the word upon the class.] At the foot of the tree draw blades of grass and speak of their *withered* or faded look. [Write *withered*, as before.] Then at the side draw a goldenrod plant with one spray broken, the seed spray bent to the ground. Describe its pretty plummy look. [Write *plummy*.] The scene is now set by blackboard illustration.

Use the words *mosses*, *withered*, and *plummy* in other sentences which the children will contribute.

Speak of the effect of winter on the trees and the plants. How misjudged they would be if some one passed quietly by, saw their bare looks and said out loud, "What a pity that they are dead!" Imagine the Tree, the Grass, and the Goldenrod-seed making some answer in their sleep.

To insure real listening have the class close their books and listen as you read or recite the poem to them. It will mean much more, since you have gone to some pains to create the situation and to make it concrete.



**Putting emotion into the different lines.** Each stanza begins with surprise. Show this in the rising inflection. Then the emotion changes to joy at the end of the stanza, with the closing pity for something else. Just as if the pity at the end were an afterthought! Ask the class to tell you which are "the surprise lines," "the joy lines," and "the pity lines." Practice, then, these interpretations. Let the children show one another.

**Seeds and flowers.** Arouse in your pupils a zest for first-hand acquaintance with spring flowers and queer seeds. Warn them against ruthless tearing out of wild flowers and make them see the relation between the seed and the pretty flower of spring. Show how a hillside of hepaticas may actually be weeded out by eager school children in gathering bouquets and not letting any plants remain to sow seed.

*Seeds:* Unique ones should be played up, — milkweed, dandelion, thistle, burrs, etc. Put drawings on the board.

*Spring flowers:* Snowdrops, violets, hepaticas, bloodroot, periwinkle, anemones, spring beauties, crocuses, Dutchman's-breeches, arbutus, jack-in-the pulpit, columbine (rock flowers), May apples, etc.

**Making a blackboard play:** creating characters. This little poem offers an excellent opportunity to initiate the children into making a semi-original play. Here two new characters

may be created, Winter and Spring. In class, speeches may be composed for them, and the best ones may be used in the blackboard play. Build the play on the board. (Page 68.)

### THE AWAKENING OF SPRING

#### Persons in the play

Winter  
Spring

Apple Tree  
Goldenrod Seed

Grass

**Place of the play:** In the orchard in March or April

*(Apple Tree, Grass, Goldenrod Seed sound asleep, Tree standing erect with head buried on folded arms, Grass crouched at feet with face hidden, Goldenrod Seed to the right, seated with bowed head. All look as if dead. Enter Winter)*

**WINTER** *(rubbing hands in glee, as he stands before the tree)*. Ha! Ha! He's dead now! Not a leaf to be seen, not a blossom, nothing but a bare old tree! The Frost Spirits have done my bidding well. Ice and Snow and Bitter Cold have killed you, old Tree! Ha! Ha! Ha!

*(Winter goes out chuckling)*

**APPLE TREE** *(raising head as if talking in his sleep and looking after departing Winter)*. You think I am dead because I have never a leaf to show . . . [copy to end of stanza 1] . . . *(turning to Grass at feet)*. But I pity the withered Grass at my feet.

**GRASS** *(raising her hand and speaking up to the Tree)*. You think I am dead because I have parted with stem . . . [copy stanza 2] . . . *(turning to Goldenrod Seed at her side)*. But I pity the flower without branches or root.

**GOLDENROD SEED** *(raising head and speaking to the Grass)*. You think I am dead because not a branch . . . [copy stanza 3].

*(Tree, Grass, and Goldenrod Seed drop heads again, as if in deep sleep)*

**WINTER** *(entering)*. Ha! Ha! Ha! They're dead, I say!  
*(Happy singing is heard behind the scenes — Mendelssohn's Spring Song or any other bright melody)*

What's that! What's that! *(Winter shows fear and crouches back)*

*(Enter Spring dancing, with a basket of flowers in her hand)*

**SPRING** *(singing joyously)*.

Awake! awake! ye trees and flowers!

Spring has come with all her powers!

Icy Winter! Get you gone!

*(Winter crouches on the ground in fear)*

Spring will dance upon the lawn!

*(Spring touches Tree, Grass, and Seed lightly on their heads and makes them wake up. They rub their eyes)*

Awake! awake! ye trees and plants!

Come join with me in spring-time chants!

Old Winter now must go to sleep!

I'll send him to a slumber deep!

**TREE** *(joyously stretching his arms upward)*. I'm alive in trunk and shoot!

GRASS (*joyously clapping hands*). I'm all alive, and ready to shoot, for the spring of the year came dancing here.

SEED (*smiling*). You will see me again! I shall laugh at you then out of the eyes of a hundred flowers.

(*Spring and Tree, Grass, and Seed then join hands and dance merrily around old Winter, chanting*

SPRING	}	Go' to sleep! Go' to sleep! To' a slum'ber long' and deep!
TREE		
GRASS		
SEED		

(*Repeat the chant several times, each time more softly, as the chant makes old Winter sink down to the ground in sleep*)

TREE	}	For the Spring of the year Came dancing here!
GRASS		
SEED		

(*Spring dances forward and puts her foot on prostrate Winter, as the last is chanted — Tableau.*)

A bird's-eye view of the play. Each teacher should have in mind, in such dramatic work, a brief outline of the play, so that she can lead the children to fill it in. Note the brevity of the following outline, from which the play just given has been taken. By-play is indicated by the word *how*.

(*Tree, Grass, Seed asleep. Enter Winter*)

WINTER (*how*). Make up speech.

(*Winter goes out*)

TREE (*how*). Copy speech.

GRASS (*how*). Copy speech.

SEED (*how*). Copy speech.

(*Tree, Grass, Seed drop heads. Reënter Winter*)

WINTER (*how*). Make up speech.

(*Singing outside. Enter Spring*)

SPRING (*how*). Make up speech.

(*Spring touches Tree, Grass, Seed*)

TREE (*how*). Copy speech.

GRASS (*how*). Copy speech.

SEED (*how*). Copy speech.

(*Spring, Tree, Grass, and Seed join hands and dance around*)

SPRING	}	Make up chant to put Winter to sleep.
TREE		
GRASS		
SEED		

TREE	}	For the spring of the year Came dancing here!
GRASS		
SEED		

(*Tableau*)

**Further suggestions about dramatization.** In dramatizing this poem children may be taught to sift the poem for the thoughts they want. For instance, — Which line would be omitted in copying the stanzas? What color seems best to use for Tree, Grass, and Seed? [Gray, drab, withered]. What color for old Winter? [White, snow, ice]. How might Winter walk? [Leaning on staff, an icicle]. What color for Spring? [Green, new life]. How should these behave to show their character and spirit? What should Winter say in the opening speech? [Glad they are dead. Tell how it was done. Chuckling. Hobbling along on staff.]

Put the speech on the board, as built up by the pupils in class. Where would each speaker look? Let the class copy the version, as you put it on the blackboard. Insert *turning to* at the right point. What does each do after making its speech? Have Winter come in again and let Spring gloat over him. How do this? Make the class see that now the tables are turned. By questioning, draw out something like the play given here.

It is always better to make up your own dramatic versions. Take these in the book only if the class is not able to make any.

In a period you can draw all this from the children and record it on the blackboard, using the skeleton for stanzas to be filled in when the children copy the play. In practicing the stanzas, the oral reading will now be amply motivated.

**An Arbor Day program.** The following program offers a choice for celebration of Arbor Day. These can be modified to suit conditions:

Two Recitations. Autumn and Spring . . . . .	Two pupils
<i>Autumn Fashions</i>	
<i>Talking in their Sleep</i>	
A Reading. <i>Home Gardens</i> . . . . .	Two pupils
Sections 17-20	
Sections 26-27	
A Play. <i>The Awakening of Spring</i> . . . . .	Five pupils
A Recitation. <i>Sir Robin</i> . . . . .	A pupil
A Story Retold. <i>Why the Evergreen Trees Keep their Leaves</i> . . . . .	Five pupils
Procession of the Class to the School Grounds . . . . .	The class
A Tree Planting. <i>The Arbor Day Tree</i> . . . . .	Eight pupils

For additional recitations Martin's "Have you seen an apple orchard in the spring?" "The Voice of the Grass," or "Waiting to Grow" are good. The last two may be found in Lovejoy's "Nature in Verse."

**Information about the author.** See page 17.

## THE NIGHTINGALE

(PAGE 187)

Hans Christian Andersen

**Practicing dialogue.** The sections in this selection are marked to emphasize the conversations and permit of a good deal of intensive reading of parts. Practice these small portions several times until a satisfactory reading is made. Draw out the diffident readers.

**A Bird Day program.** The following program may be worked up during the month for rendition on Bird Day. An exhibit of bird boxes made by the pupils may also be held.

A Recitation. <i>Sir Robin</i> . . . . .	One pupil
A Story Retold in Relay. <i>The Nightingale</i> . . . . .	Six pupils
The Wonderful Nightingale (1-12)	
How the Kitchen Maid found it (13-19)	
The Nightingale at Court (20-25)	
The Toy Nightingale (26-34)	
What Happened to It and the Emperor (35-4)	
How the Real Bird played Rescuer (45-48)	
One-minute Talks. <i>How to Help the Birds</i> . . . . .	Four pupils
Birds in Our Neighborhood	
How to Attract the Birds to a Backyard	
How to Make a Bird Box	
How to Make a Bird Bath	
A Play. <i>Littlebird and the Trees</i> . . . . .	Nine pupils
"Why the Evergreen Trees never lose their Leaves"	
A Recitation in Unison. <i>Helpfulness</i> . . . . .	The class

**Information about the author.** Hans Christian Andersen (1805-75) is the most famous Danish writer, novelist, and poet, best known as a writer of fairy tales. He went to Copenhagen a very poor boy, but with the aid of friends managed to go through the University. He has written an autobiography, which is of much interest to his admirers.

## FLYING KITE

(PAGE 18)

Frank Dempster Sherman

**The "Pretend" game.** The game element always arouses interest. To pretend to be a kite makes the child enlarge his point of view to include what he would see from a high point. Make a blackboard drawing — a sort of map — of the large features of your community. Correlate the poem with geography by tracing routes for imaginary journeys.

**Information about the author.** See page 28.

## THE FERN SONG

(PAGE 49)

John Bannister Tabb

**Poetry through the ear.** In this poem, the introductory comment asks a question that "ties up" the selection with the pupil's interests and then builds background for understanding of two difficult words, *frond* and *vesture*.

The teacher should do what she can to create the "woodsy" atmosphere. In some schools the children will be glad to bring wild ferns to the classroom. Some one at least will volunteer to lend a cultivated fern, small enough to be carried to the teacher's desk, to stand there as the heroine of a little scene.

**Personification.** Mistress Fern is a gay little lady, dancing joyously. Sun and Cloud and Dew and Rain are her good fairy godmothers. Show what each does for the little fern lady. Draw from the class the use of capitals in marking personification. Show how it lifts plant life to the grade of human life, and how it speaks of things without life (Sun, Dew, Rain, etc.) as if they were people.

**Making simple verses.** Let this work be but the poetic(?) outburst of those who are stirred by the poem. Do not try to drill in, or criticize, verse forms. Try to bring out the poetic thoughts and graceful expressions of the children. As one poetic requirement, however, have the poem in stanza form. *It is best to make this entirely voluntary.*

**A May Day program.** These programs offer opportunity for frequent recall of selections studied.

Procession with May Baskets . . . . .	The class
A Recitation. <i>The Fern Song</i> . . . . .	A pupil
A Recitation in Relay. <i>The Brook Song</i> . . . . .	Three pupils
A Recitation in Unison. <i>Helpfulness</i> . . . . .	The class
A Recitation. <i>Flying Kite</i> . . . . .	A pupil
A Play. <i>The Awakening of Spring</i> . . . . .	Five pupils
A Recitation in Relay. <i>Talking in their Sleep</i> . . . . .	Three pupils
A Recitation in Relay. <i>Sir Robin</i> . . . . .	Three pupils
A Recitation. <i>The Night Wind</i> . . . . .	A pupil

**Information for the Teacher.** John Bannister Tabb (1845-1909), an American Roman Catholic priest, educator, and poet.

## HOW TO MAKE A HOME GARDEN (Part II)

(PAGE 64)

Myrta Margaret Higgins

**Getting the full content from a paragraph.** See page 63.

**Practicing declamations.** Whenever a paragraph has expressional possibilities, as do paragraphs 26 and 27 of this selection, let different members of the class work it up for declamation at a later date. You can suggest this memory work so cleverly that the entire class will vie with one another to see who can first and best give the reading by heart. Prose, if well phrased, runs from the tongue in a delightful way, and children should love to memorize beautiful prose as much as they do beautiful poetry. Do not forget that there is rhythm in prose.

**Voting for the best.** If you do not wish to have the entire class express an opinion, choose five or six pupils to come to the front of the room and listen. Think what this means for these six! It has already given them a sturdy motive for most careful listening. If different pupils are chosen each time, the class level of listening may be unconsciously raised.

**Cultivating clearness and decisiveness in telling something.** Note that a pupil is to narrow down to *one thing* in telling about the prettiest flower garden. This means that he concentrates. In concentrating he is much more likely to make a clear-cut picture. *The test* will be whether the class can see it clearly.



## FOURTH READER

### SOMEBODY'S MOTHER

(PAGE 27)

**Celebrating Mother's Day.** The white carnation is the flower for this holiday. Draw a border of white carnations on the board, volunteers from the class drawing the different flowers.

**A Mother's Day program.** The following program gives distinction to the day and also furnishes motivated review:

Readings in Relay. <i>The Broken Flower Pot</i> (Sections 1-2; 3-10; 11-17; 18-28 29-33; 34-38) . . .	Six pupils
A Play. <i>Mother Lark and Her Young Ones</i> . . . . .	Six pupils
A Reading. <i>The Mother Seal and Her Baby</i> (Adrift on an Ice Raft, sections 7-12) . . . . .	One pupil
Recitations in Unison . . . . .	The class
<i>Helpfulness</i>	
<i>To a Child</i>	
A Recitation in Relay. <i>Somebody's Mother</i> . . . . .	Nine pupils

### PERSEVERANCE WINS

(PAGE 84)

**Motivating the silent reading.** The introduction draws attention to the fact that the spiritual and mental things are greater than the physical and material. A boy's looks may belie his spirit. In this selection, the class read with this distinction in mind.

### A LETTER FROM THE JAMESTOWN COLONY

(PAGE 97)

Eva March Tappan

**Silent reading by the pupils.** There is a specific purpose in the pupils' silent reading: To note the difficulties in colonizing a strange land and to observe which kind of man best overcomes them; to be on the alert for adventures and to select the one of greatest appeal.

**A bird's-eye view of the selection.** In talking over a lesson a teacher has greater chance to secure visualization of the

## LETTER FROM THE JAMESTOWN COLONY 73

scenes in the account, if she herself has a clear idea of the outstanding topics. The following outline gives a bird's-eye view of this selection:

### I. Early Days in the Virginia Colony, ¶¶ 1-8

- ¶ 1. Captain Newport's departure; rations.
- ¶¶ 2-4. Terrors of famine, sickness, Indians; plotting of Wingfield.
- ¶¶ 5-8. How Smith got food for the colony; the *Okec*; the fight; the trading.

### II. Captain John Smith's Adventure with the Indians, ¶¶ 9-18

- ¶ 9. Why Smith explored.
- ¶¶ 10-17. Captured by Indians; the "Weromance"; the compass; the wounded brave; Smith's strategy; on to the bigger chief; the council; the decision of Powhatan; the rescue.
- ¶ 18. The release; Powhatan's request.

### III. A Visit to Powhatan, ¶¶ 19-29

- ¶¶ 19-20. Captain Smith's return; the feast; the promise.
- ¶ 21. The visits of Pocahontas.
- ¶ 22. The coming of Captain Newport.
- ¶¶ 23-25. The visit to Powhatan; presents; the trading; the trick; how Smith got ahead of Powhatan.
- ¶¶ 26-28. Captain Newport; his gold seekers; his return cargo; his presents to the Indians; how he endangered the colony.
- ¶ 29. Good-bye.

**Motivating oral reading: an exchange entertainment.** The greatest improvement may be secured in oral reading when each pupil has as a definite and worthwhile motive for practicing the intention of reading before an interested audience, one not so familiar with the selection. In this selection such a motive may be secured in the following way, and excellent and motivated drill given in accurate copying and in reading aloud from a manuscript.

(1) Arrange with another class for exchange hours in reading aloud. Invite one half of this class to be present at your next reading period. You, in turn, accept an invitation for half of your class to be present at a reading period with them. Thus the stimulus of reading to an *actual* audience is secured.

(2) Let each pupil choose a different paragraph (or paragraphs) to work up for his share of oral reading. He will thus be responsible for a certain portion of the selection.

(3) As an exercise in accurate copying let each pupil copy his portion in ink on one side of theme paper in his neatest and most regular handwriting.

(4) He should then practice reading this paragraph aloud at home before he comes to class.

(5) A period of class reading may well be devoted to such a rehearsal of oral reading. The rest of the class should listen with books closed, while each pupil responds by reading from his paper, when the teacher calls the number of his paragraph. During the oral reading let pupils offer suggestions to one another. Pupils should read from the front of the room. The teacher should try to find something to compliment in each pupil's reading, so that he will have something tangible and pleasurable about which to build in practice. Then, too, she should offer practical suggestions at one or more places for further improvement, to guide the final practice work at home.

(6) The day before the reading before the other class let the class select a committee to collect the copied paragraphs and bind them together as a book (loose leaf theme paper is easily bound in this way). To correlate art, suggest that an envelope of manilla paper be made to hold the letter-book. On the front of the large envelope print in large letters:

.....Grade Class in Reading  
 .....School  
 .....City.

Change the salutation of the letter to fit the other class; as,  
 Dear Girls and Boys of the ——— Grade:

Strike out the word "Dick" where it occurs in the selection. You will be surprised to notice how much enthusiasm is developed by such personal touches.

(7) Pique the curiosity of the other class by telling them that here is a letter sent over three hundred years ago, but delayed in reaching them.

**Written composition.** This may be in the form of a letter supposed to be written by Captain John Smith to a friend in England. Let pupils make up a name for this friend. In the

letter urge them to use words that are suggestive of these early days; as, *pinnacle, palisades, demiculverins, musket, venison, braves*, Indian names, etc. In class discussion aim to get Captain John Smith's point of view.

### Information for the Teacher.

*The author.* See page 15.

*Captain John Smith* (1580-1631). English adventurer. Founder of Virginia. One of the governors; made law that those who would not work should not eat, to force the gentlemen of leisure to work. Author of "The True Relation" (1608) and "Generall Historie" (1624). Cultivated corn. Made a map of the Chesapeake Bay country.

## THE THREE FISH

(PAGE 186)

Bidpai

**Building a background for verbal understanding.** In this fable there are a number of common words that should become part of the child's working vocabulary. One splendid way to insure interest in gaining this acquaintance with words is to play the "Why Game." Place upon the blackboard a number of sentences, each with one of these new words that you want the children to meet in context. Choose the type of sentence that stimulates the child to think of a "Why."

1. It *chanced* that the men had already arrived, greatly excited.
2. The people lived in *terror*.
3. They *resolved* to go home.
4. They *consulted* their leader.
5. There was no *outlet* to the lake.
6. They *discovered* a second lake.
7. They *stopped* up its outlet.
8. There was no hope of *escape*.
9. They were in great *desperation*.
10. They *supposed* that they were lost.
11. The savages were coming in great numbers. *Meanwhile* the leader led his little band forward.

In asking a *why* for each of these sentences, you will stimulate the imagination of the class. Some children will delight in working out a tale in which these sentences furnish stages. Furthermore, in the discussion you will have opportunity to record such expressions as *by chance, perchance, terrible, resolu-*

*tion, consultation of the doctor, inlet and outlet, discovery and invention, stopper of a bottle, a narrow escape, despair, in the meantime, etc.* If the children are alive to the acquisition of a vocabulary you will find them recording their favorites in their word books for use in conversation or in composition work. These word books frequently become valuable indexes of a pupil's vocabulary power.

**Preliminary discussion.** A most interesting period in class conversation may be arranged for these subjects: differences between animals and men; between wild and tame animals. Ask what dangers wild animals face and what qualities are developed in them as a result. Ask what qualities tame animals develop. Illustrate in both cases by citing examples. Let the class discuss the questions for themselves. Get them to take opposite sides, if you can. Stimulate good-natured opposition. Draw out all the pet stories.

**Testing speed and content of silent reading.** See Introduction, page xxiv. Select five of the following questions:

1. Where did the three fish live? [In the pond.]
2. Underline the two words that tell how the fish were: *small, fat, thin, large.* [Large, fat.]
3. With what did the fishermen want to catch the fish? [Nets.]
4. What did the fish who always used his wits do? [Swam out the outlet.]
5. What did the fish who sometimes used his wits do? [Floated on the top of the water, or pretended he was dead.]
6. What did the fish who never used his wits at all do? [Sank to the bottom.]
7. What became of him? [Was caught, or was served at the King's table.]

**Scores for the year.** See Introduction, page xxvii.

**The application of the fable.** Every fable has a great range of application which should be talked over in class. Here we have such questions as saving oneself and saving others; school panics and how to behave under such circumstances; what to do in case of fire; various kinds of heroism, etc. Talk these over. In doing this see if you cannot use words of the fable yourself repeatedly and urge the children to follow your example. Using a new word is like putting on a new dress for the first time. Self-consciousness wears off with repetition.

## MEMORIAL DAY

(PAGE 120)

Cy Warman

Bringing out the dramatic or emotional possibilities of a poem. Although this poem is purely lyric, there are in it opportunities to arrange simple dramatic effects that will give the children an opportunity to have practice in reading for a definite purpose, — to try to improve in order to take a part well.

Suppose that you tell them that you will use this for a Memorial Day program. That in itself is a stimulus for effort. The following tableau arrangement is very effective:

## Characters

Uncle Sam

Boy

Columbia

Girl

*(In the front of the classroom is a picture of the "Spirit of '76" which the class is taking as symbolic of all our army and navy heroes. It may be a medium-sized picture mounted on cardboard, but whatever it is, it holds the place of honor)*

UNCLE SAM *(while Columbia moves slowly down the aisles, each pupil dropping a flower in her basket as she passes)*. Gather the garlands rare to-day. [1st stanza].....

BOY *(stepping forward beside Uncle Sam)*. [2nd stanza].....

GIRL *(stepping forward)*. [3rd stanza].....

*(Columbia comes to the front of the room and lays her tribute of flowers before the picture)*

COLUMBIA. [4th stanza].....

The girls may make a special tribute to the Red Cross nurse by taking the part of the Girl and reciting the third stanza in unison, while one of their number, dressed as a Red Cross nurse, steps front and leads them.

**A Memorial Day program.** As an impromptu entertainment to be given the week of Memorial Day, the following program is very easily arranged from the regular school work. If possible, have exchange periods with other classes or have your class contribute something to the school program. No special drill is entailed in such a program; the entertainment merely supplies a definite use for class material and therefore makes work on that selection seem worth while. It also gives the

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pleasure that comes from repetition of something that has been worked over and liked.

### A "Great Men" Program

A Salute. <i>What Our Flag Stands for</i> . . . . .	Two pupils and the class
Readings. Great Heroes of Our Country	
Columbus — the Discoverer. ( <i>Finding America</i> , 1-3; 4-9; 10-14; 15-19) . . . . .	Four pupils
Captain John Smith — the Colonizer. ( <i>Letter from Jamestown</i> , 5-6; 7-8; 9-10; 14-15; 16-18) . . . .	Five pupils
Washington — the Saviour of His Country. ( <i>Young George and the Colt</i> , 1-3; 4-5; 6-11) . . . . .	Three pupils
Lincoln — the Preserver of the Union. ( <i>Training for Presidency</i> , 1-4; 5-10; 11-12; 15-16; 17-19) . .	Five pupils
A Recitation. <i>The Shepherd's Song</i> . . . . .	One pupil
The Gift of Flowers. <i>Memorial Day</i> . . . . .	Four pupils and the class
A Recitation in Unison. <i>A Civic Creed</i> . . . . .	The class

**Information for the teacher.** Cy Warman (1855-1914) is an American author who has written a number of interesting railroad stories. He is also noted for his verse.

## THE FAR WEST IN BOOKS AND STORIES

(PAGE 260)

Supervised study and correlation of geography. See page 11.

Reading club list. See Introduction, page xliv.

The stimulus of competition. See page 35.

Discussion of pictures. The silhouettes at the beginning of the selection should be talked over in class. Experiences of the miner and the cowboy may be contrasted.

## TWIN BABIES

(PAGE 269)

Joaquin Miller

Playing up new words in other relations. Note the following, for instance, which brings in many of the difficult words of this selection in a little story:

Tom and Betty were *orphans*. Their parents had died when they were very *young*. They remembered the *ranch* where they had been born, and the *sleek* *hens* and long-tailed *pheasants* that hunters sometimes brought to the ranch. An old soldier who spent his time at the ranch told them all about the bear's *hibernating*, or sleeping, through the cold winters. The old man had taken part in many an Indian *campaign*, and oh! the stories he could tell! They were *amazing*. To Betty they seemed *tremendous* in bravery and danger. The favorite story was about the boy who *volunteered* to ride to the fort when the Indians had an *outbreak* some years ago. The old soldier had a *pension* from the Government, and on this he lived. He was never *stingy*, but shared his money with any one who needed it. One time he gave some to a stranger who turned out to be a *bully*. This man was seldom *sober* and was *constantly grumbling* at other people. Tom and Betty did not like him. They were *intelligent* enough to know that he was a dangerous friend. Once he joined the old soldier and Tom on one of their hikes to a river not very far from the *ranch*. He just spoiled their good time. How do you suppose he did that?

**Setting the scene.** Wonderful chance is given here to build up scenes in early days in the far West. Interest the children in finding things to say about these earlier days, and urge them to bring pictures to class to illustrate the customs.

## THE OLD FLAG FOREVER

(PAGE 122)

Frank L. Stanton

**Oral reading by the teacher.** Note the double motivation:

(1) *Specific motive in the teacher's reading:* To bring out the dear-ness of the flag; to show what the stars and stripes suggest to the poet; to inspire right feeling toward the flag.

(2) *Specific motive in the pupil's listening:* To understand how the man in service feels towards the flag; to feel the glow of personal pride in the country's standard.

**Study and discussion.** In class talk about topics like the following:

1. Why is the Flag called "Old Glory."
2. The meaning of the stars and the stripes; how described by the poet.
3. The flag in service: a goal in battle; a sign of national possession, flying over forts, public buildings, etc.; a sign of patriotism, in decorations; a tribute, when laid over the dead.
4. How to show respect towards the flag: hanging it properly; saluting it, etc.; handling it carefully and proudly.
5. Flags of other nations. See the plate in an unabridged dictionary.



**Drawing and printing.** Instead of drawing and coloring the flag, a picture of the American flag may be cut out and pasted upon cardboard. Underneath, then, should be printed in large letters the three stanzas of this poem. Special effort should be expended upon the printing.

A design of the flag and the poem beneath, if placed upon the classroom wall, will serve as a silent but effective witness to the beauty of poetry and its concern with national life. The child is easily and strongly impressed by charts of this sort.

**A Flag Day program.** The following program arouses enthusiasm. Try it!

A Recitation in Unison. <i>A Civic Creed</i> . . . . .	The class
A Letter in Relay. <i>From Will Newton of the Jamestown Colony</i> . . . . .	Eighteen pupils
Sections 1-18, A Letter from the Jamestown Colony	
Recitation in Relay. <i>The Old Flag Forever</i> . . . . .	Three pupils
Procession to the school grounds . . . . .	The class
A Flag Raising. <i>What the Flag Stands for</i> . . . . .	Two pupils and class

**Information for the teacher.** Frank L. Stanton (1857- ), editor and author, has been for years the editor of *The Atlanta Constitution*, one of the large newspapers of the South. He has written many beautiful poems.

## THE STORY OF ALI COGIA

(PAGE 204)

### Arabian Nights

**Scenery and costume of minor importance.** Children have much of the Elizabethan point of view, which can pretend that things are what they see in their mind's eye. Crude costuming may be devised, however, by winding turbans about the heads of the children, oriental fashion, and by using draperies. If you develop zest for dramatization early in the year, you can have already appointed a costume and scenery committee that will gather a few stage properties or lead the class to devise others.

What the class work out for themselves is worth infinitely more to them than what you plan for them. Always bear in

and who is to get the development or the training, you or the pupil.

Posters to advertise a play. Great enthusiasm may be aroused by inspiring your class to work up several posters to advertise the play. These may be placed upon the classroom wall and upon the door of the classroom, where other classes may enjoy them and be aroused to investigate.

## THE LITTLE FRICTION MATCH

(PAGE 69)

Eva March Tappan

**Supervised silent reading.** This selection is good to use for supervised silent reading. The whole class will begin reading together. At the end of each paragraph they will pause to talk about the contents of the paragraph. If the paragraphs are short, several may be grouped together. Draw from the class, first, the big topic of the paragraph. Then draw out the details.

Some children will prove slow in grasping the content of the pages. They should be urged to read faster, or more slowly, as the case might warrant. They may be seated in the front seats where the teacher can be of more vital assistance to them.

**Conversation and discussion.** The following are dwelt upon:

1. The different things done to the match. Get the right order.
2. Number of matches used.
3. Different kinds of matches.
4. Faults found with matches.
5. Different ways of making fire: rubbing two sticks together, friction; sun's rays on a burning glass; tinder box; matches; etc.
6. Warnings in the use of matches: danger from children's setting their clothes on fire; danger of mice's carrying off the matches; sputtering; etc.
7. Other things made cheaper by machinery: books; shoes; clothing.
8. Making a lamplighter: a long narrow piece of paper is rolled like a pencil, then the end is pinched together several times; as,

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Information for the teacher. For the author, see page 13.

## THE OYSTER AND ITS CLAIMANTS

(PAGE 202)

La Fontaine

**Silent reading by the pupils.** In this reading note the purpose of the pupils: to hear the story of a law case and to see what each character got out of it; to enjoy the humor.

**Study and class discussion.** Talk about the following:

1. Why this is an exaggerated case. The lesson.
2. Is quarreling ever justifiable? A righteous cause. Arbitration. Was the oyster worthy of arbitration?
3. Disadvantages of quarreling: bad feeling; waste of time; thing quarreled about loses value, etc.
4. The foolishness of children's quarreling over insignificant things; as, the last piece of cake, which side of the bed to sleep on, a pencil, etc.

**Capping the fable with a moral.** In drawing a moral, or lesson, from the children try to get a number of good ideas; as, "Don't quarrel over little things, for it does not pay," "If you have a dispute, settle it yourselves," "Don't take small cases to court," etc. The following four lines were added to the poem by La Fontaine as the moral:

"How often, when causes to trial are brought,  
Does the lawyer get pelf and the client get naught:  
The former will pocket his fees with a sneer,  
While the latter sneaks off with a flea in his ear."

If you give this moral to the class, ask a few questions to illuminate it: What is the *pelf* in the story? Who is the *client*? Why did the lawyer have a *sneer* on his face when he took his *fee*? Did these clients deserve a sneer? Why? Would all lawyers behave this way? What words mean "have a grudge against"? Why would the client sneak off? Why would he have a grudge against lawyers? What services can a good lawyer perform in a community?

**Writing a dramatic sketch.** The fable easily suggests a tiny dramatization:

**Characters**

First traveler  
Second traveler  
The lawyer

## Scene: The beach

(Two travelers walking on the beach discover an oyster)

FIRST TRAVELER (stooping to pick up the oyster). A—h!

SECOND TRAVELER (thrusting him away). Not quite so quickly. If you've a claim here, I've a claim to match it. The first that saw it has the better right to its possession. Come, you can't deny it.

FIRST TRAVELER. Well, my orbs are pretty bright, and I, upon my life, was first to spy it.

SECOND TRAVELER. You? Not at all; or, if you did perceive it, I smelt it long before it was in view. But here's a lawyer coming — let us leave it to him to arbitrate between the two.

(Enter a lawyer)

SECOND TRAVELER (stopping the lawyer, explains about the dispute). [Make up the speech as a composition lesson.]

LAWYER (with a stolid face, opens the shell, and eats the oyster). This Court awards you each a shell. You've neither of you any costs to pay, and so be happy. Go in peace. Farewell.

(Consternation on the faces of the disputants. The lawyer goes out)

**Information for the teacher.** Jean de la Fontaine (1621–1695) was a French fabulist and poet. *Jean* is the French form for John. Both *Jean* and *Fontaine* have the nasal sound of *ng*, indicated by *n* (-zhăn dē lâ fôn tĕn').

The town where La Fontaine lived (Château-Thierry) was one of the first places captured by American troops during the Great War.

## A PROGRAM OF REVIEW

The spur of competition in memorizing poems. See page 42.

For the second half of the year the following poems and short prose have been memorized. Review them.

Arbor Day Tree, page 48.

Brook Song, page 254.

Fern Song, page 49.

Flying Kite, page 18.

Little Gustava, page 135.

Memorial Day, page 120.

Mr. Toad — King of the Garden, page 67.

Night Wind, page 252.

Old Flag Forever, page 122.

Oyster and Its Claimants, page 202.

Sir Robin, page 46.  
 Somebody's Mother, page 27.  
 Talking in Their Sleep, page 44.  
 Valentine, page 26.  
 What the Flag Stands for, page 119.  
 Wind in a Frolic, page 41.

**An "Author Bee."** See page 43.

1. Tell in what state or section of the country each of the following lived or of which he wrote:

Abraham Lincoln, Hamlin Garland, Stewart Edward White, Mark Twain, James Whitcomb Riley, Eugene Field, Francis Parkman, Bret Harte, Jack London, Owen Wister, Joaquin Miller, Ernest Thompson Seton.

2. Tell something interesting about each of the following authors, whose selections you have been reading:

Enos A. Mills, Celia Thaxter, Bidpai, Henry Cabot Lodge, Lucy Larcom, Edith M. Thomas, Hans Christian Andersen, Frank Dempster Sherman, John Bannister Tabb, Frank L. Stanton, La Fontaine.

**Short oral readings to test improvement.** See page 43.

The Fox, the Hen, and the Drum, page 178.  
 The Three Fish, page 186.  
 How Old Scotch Kept Guard, page 39 (7-10).  
 Bobby and the Bear Cub, page 131 (11-16).  
 Invaders of the Garden, page 64 (17-20).  
 The Kitchen Maid and the Nightingale, page 191 (15-19).  
 Captain Hartley of Dauntless Courage, page 87 (15-21).  
 Captain John Smith and Pocahontas, page 104 (15-17).  
 The Bear Babies, page 271 (6-11).  
 Oh, for a Match! page 70 (1).  
 The West of Fifty Years Ago, page 261 (4-6).  
 The White Wolf, page 263 (8-10).  
 Indian Horsemen, page 264 (12).  
 The Hail-Storm, page 265 (14-16).

**Dramatization.** Present "The Story of Ali Cogia."

**Exhibit of individual and class reading scores.** Put on the board or post on a bulletin the scores of the individuals and the score attained by the whole class in silent reading.

**Voting for favorites.** Much zest may be given to these last days by voting for favorite poems and prose selections.

## NOTES

# FIFTH READER AS A COURSE

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# FIFTH READER

## THE TURNIP-HOEING MATCH

(PAGE 1)

Ralph Connor

**To the teacher.** Read the Introduction, pages xiii-xlix.

**Testing the pupils and forming a plan for personal improvement.** When a new class comes to a teacher, one of the first things she must do is to test in some way the powers of the individuals in the class. Each child can be tested for rates of silent reading and of oral reading, for ability to get the meaning, or content, from silent reading, and for ability to get the meaning from listening to oral reading. If such tests are made at the beginning of the school year, they can be repeated at stated intervals, and improvement can be noted and deliberately worked for along lines needed by each pupil. The class average may also be ascertained for the different kinds of reading, and great interest will be aroused in the class, who will try to improve personally in order to raise the average of the class.

This selection gives an excellent opportunity for the teacher to test each pupil's powers of attention and retention. The teacher should read the selection aloud to the class, pausing at the end of each teaching unit for (1) the test and (2) brief discussion of the answers to the test. In reading aloud, she should give a synonym wherever she thinks any pupil not likely to grasp the meaning of the word. This may be done without the slightest interruption in the reading, by simply repeating the other word, as if it were a second thought. She should practice the reading herself so that she will read the selection well.

There is an added advantage in having this first selection of the school year read aloud by the teacher. It is likely to give the children an agreeable impression of the literature to be read. It catches the interest of the children. It sets the trend for close attention.



**How to test the listening powers.** Before beginning the reading, ask the pupils to write their names and the date at the top of a sheet of paper. Then let them lay these papers on the desks face downward, so that they will not catch any curious eyes. Next, the teacher announces that she is going to read a story. Instead of letting the class read the introduction themselves, the teacher should use this herself to introduce the story. The children should sit in comfortable positions, with no books whatsoever, but alert and ready to listen and enjoy.

Many teachers may prefer to distribute the readers to the class after the second day's reading, instead of at the beginning.

The teacher reads "The Rivals" on page 1 in her clearest, most interesting voice. When she concludes, she should ask the children to turn their papers face up and copy the questions she will dictate about the story that they have just heard. There are two ways to do this: (1) she may tell them to leave two lines vacant between questions for the insertion of the answers; or (2) she may dictate the question, have the children copy it, and answer it at once, the teacher meanwhile observing the children to find out who have quick and retentive minds and who have trouble to think and to remember.

The following questions bring out the main facts:

#### I. The Rivals, page 1

1. Whom did Tim want to beat at hoeing turnips? [Perkins, or the hired man — accept either one].
2. Who taught Cameron to hoe turnips? [Tim.]
3. What did they call the long ridge of earth in which the turnips were planted? [A drill.]
4. What sound did the hoes seem to make? [Click-click.]

#### II. The Race, page 6

1. Was the race in the morning or in the evening? [Evening.]
2. Who told Tim how to race Perkins? [Cameron]
3. Who won the race? [Tim.]
4. Who came to the field at the end of the race? [Tim's father; or Haley; or the farmer.]

**Recording results of a test of content.** See page xxiv.

**Speaking to the class in oral composition.** See page xxxviii.

In the debate over city and country great zest may be added by bringing the debating teams, several on a side, to the front of the room and lining them up as opposite camps.

Instruct them in addressing the teacher as "Mr. Chairman" or "Madam Chairman" before making the one-minute speech.

**Correlation of language work.** In a language lesson present a brief paragraph like the following, in which you use in other relations words that you wish to fasten to the child's vocabulary.

The *critical* moment had arrived in the fight. The two *antagonists* stood like rock, holding out against each other. Their interlocked horns showed them to be *combatants* of nearly equal size. Which had the *greater reserve* of strength in this test of holding out? That would decide the *issue*. Suddenly the great moose with the broken antler made a quick movement upward and unhooked his horns from those of his *antagonist*. With a shrill cry he charged and gave a deadly wound to the rival. The *crisis* was over. The hunters who had gazed spellbound at this battle of the forest never raised a gun to shoot. The victor turned a moment towards their hiding place in the great pine, as if he scented their presence, and then swung off in an easy stride to the valley below.

**Definite practice in reading aloud.** Note the following:

(1) *Phrasing*. Section 9, first and last sentences; section 17, last sentence.

(2) *Enunciation*. Section 11, third sentence. Note the clearness of tone in "Click-click" and the tongue-twisters in "sharp shining instrument" and "standing shyly alone."

(3) *Choice readings*. Section 1 (The Rivals); sections 8-9 (Turnip-Hoeing); 23-34 (The Race); and 35-39 (The Finish).

**Information for the teacher.** Ralph Connor is the pen name, or pseudonym, of Charles William Gordon (1860- ), a Canadian writer of numerous novels: "The Sky Pilot," "Black Rock," "Glengarry School Days," "The Patrol of the Sun Dance Trail," "The Prospector," "The Doctor," "The Foreigner," "Corporal Cameron," "The Major," etc.

## FARMYARD SONG

(PAGE 76)

J. T. Trowbridge

**The refrain.** The *refrain* in a poem is the line or lines repeated in the stanzas. In this poem it offers excellent material for practice in expression.

**Vitalizing class work by preparing a program.** For a Harvest Home period the following program speaks for itself:

## A Harvest Home Program

Telling a Story. *The Lark and Her Young Ones* . . . . One pupil  
(Review from last year)

Readings in Relay. *The Turnip Hoeing Match* . . . . Four pupils

(a) The Rivals, section 1

(b) Turnip Hoeing, sections 8-9

(c) The Race, sections 23-34

(d) The Finish, sections 35-39

Telling a Story. *The Country Maid and Her Milk-Pail* . . . . One pupil  
(Review from last year)

A Recitation in Relay. *Farmyard Song* . . . . . Four pupils

(a) The Farm Boy, first stanza

(b) The Farmer, second stanza

(c) The Milkmaid, third stanza

(d) The Family, fourth stanza

Acting a Story. *Mother Lark's Wit* . . . . . Nine pupils  
(Review from last year)

A Recitation in Relay. *We Thank Thee* . . . . . Four pupils

Such a program furnishes a strong motive for practice and also for review of last year's reading.

**Information for the teacher.** J. T. Trowbridge (1827- ), an American author, has written a number of books of interest to young people. His "Darius Green and His Flying Machine" is particularly timely just now.

## A COMMUNITY PLEDGE

(PAGE 22)

**Suitability for any patriotic occasion.** This selection should be used first for September 14, or Star-Spangled Banner Birthday. It may be repeated on November 11, the day of the armistice. It may be used again on all the great patriotic days that occur in the second half of the year.

By repetition in varying circumstances both form and ideas make a stronger impression upon the class.

**Intensive discussion.** Intensive discussion embraces two things in this selection: (1) The words, and (2) the ideas.

Careful discussion of the pledge, according to the questions suggested in the equipment, will include the following:

1. What dishonesty and cowardice mean — cheating, bullying, telling lies.

2. The United States and the Great War: Liberty, the ideal of the Revolutionary War; taxation.
3. Fighting for ideals: the martyr, the reformer; these standing alone against the many arrayed against them.
4. Sacred things of a city: churches; art relics and treasures; how the Huns despoiled and ruined Rheims cathedral; Louvain library destroyed by the Huns, loss to posterity; public buildings, where city archives are lodged.
5. The city's laws: curfew; truancy; child labor; etc.
6. What civic duty requires: Our behavior — against spitting on sidewalks (tuberculosis, influenza, Board of Health); trespassing on or destroying property; defacing buildings and-breaking windows — should one tell; tampering with fire alarms; sounding false alarms, the danger, fable of "Wolf, wolf" pertinent; throwing things into wells, danger; throwing paper or other waste matter on the streets; etc.
7. A city's growth: in population; area; buildings; beauty.
8. How to beautify a city or community: public buildings well placed; good architecture rather than mixed or uncouth styles; simplicity and quality; parks; library; theater; stores; well-kept streets; etc.
9. Pictures of cities.+

**Enunciation exercise.** Paragraphs of this selection should be read slowly, each word carefully enunciated. Be careful in the pronunciation of "our." Do not let it sound like "are."

## HOW THE CLIFFERS WON

(PAGE 163)

Samuel Merwin

**Motivating silent reading.** The reading of the pupils is made more definite by the following suggestions in the introduction: to enjoy a good story of a game; to put one's self in the place of the "Cliffers," and to see how the game of Hare and Hounds is played.

**Talking over the story.** In class the following topics should be discussed:

1. The story retold.
2. How Hare and Hounds is played.
3. Characteristics of the various boys.
4. Value of training for athletic events; the best way to train for this game.
5. Athletics in a school.
6. Why a Boy Scout would play well at Hare and Hounds.
7. Why it pays to "play fair."

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+ Perry Pictures, Boston, Mass. Blue Prints: Thompson Publishing Company, Syracuse, N.Y.

**Vital parts of a story.** A story progresses by stages. It is well, therefore, for the teacher to learn to break up a story into its vital parts. In reading aloud an effort should be made to take a section of thought entire, for such a section is the logical division in the selection. Observe how the following outline brings out the stages of this story:

*Sections 1- 2.* Rivalry between the Town and Cliff Schools

*Sections 3- 8.* Ole Anderson and the challenge

3- 4. His proposition to the Cliff boys

5- 6. The rules for the game

7- 8. The challenge and acceptance

*Sections 9-14.* The first run

9. The Cliffers in training

10-11. Getting the lay of the land

12-14. Winning the first race

*Sections 15-29.* The second run

15-16. Preparations of both sides

17. The start

18-21. Laying false scents

22. Resting at the monastery

23-24. Laying another false scent

24-25. Ole and Joe over the cliff

26-27. The run home

28. The Cliff School declared winners

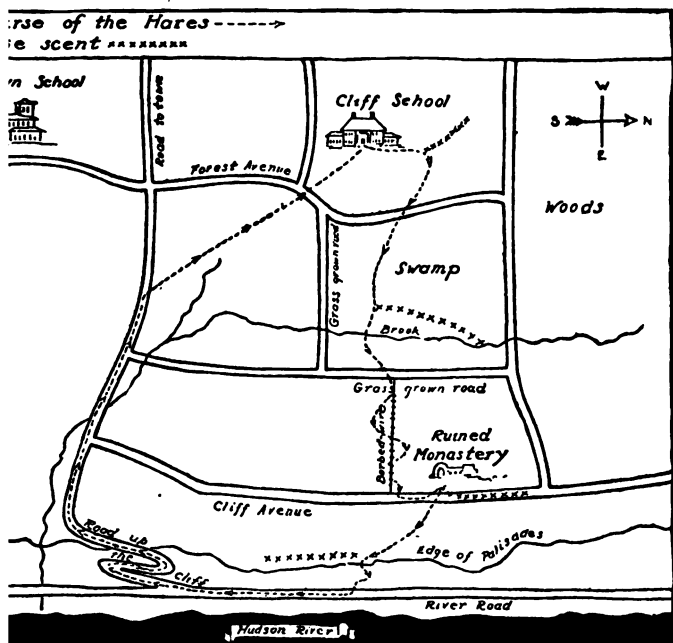
29. Return of the hounds one hour and six minutes later

*Section 30.* The Towners' challenge for next year

**Using the illustrations of a book.** In this story there is an excellent opportunity to trace the actual run of the hares. Encourage them to experiment in making local maps of their own neighborhoods, if they play this game. Perhaps you, or a pupil, can draw the following map on the board, so that the children can trace the route.

**Localizing words.** Each word in the list may be applied to some boy in the story. To whom? When? Where?

**Carrying reading into life outside of school.** There is no better way to popularize the reading period than to let the children realize that selections in the reader have an outside use, particularly in their play life. Encourage the class to hold a real Hare and Hounds Match on a Saturday. Suggest that they train for it after school. Urge them to get together to



routes for the hares to take. Lend the use of the blackboard for secret committee meetings after school, so that the class can block in a local map on a large scale.

rousing school pride. A Hare and Hounds Match with her class or school will be a fitting climax to the reading of this story. Let the pupils draw up the challenge and the rules. Information for the teacher. Samuel Merwin, an American writer, is the author of a number of books; as, "Calumet K" in partnership with Henry Kitchell Webster, an excellent novel of industry, and "Truffles," a picture of life in New York.

## HOW CYRUS LAID THE CABLE

(103)

John G. Saxe

teaching children to use reference books. This poem is easy matters for investigation:

1. The Atlantic cable was finally completed July 29, 1866.
2. Cyrus W. Field (1819-1892).

"In 1854 Mr. Cyrus W. Field of New York was asked to aid in the construction of a submarine cable to join St. John's with Cape Ray, Newfoundland. While considering the matter, he became convinced that if a cable could be laid across the Gulf of St. Lawrence, another could be laid across the Atlantic Ocean, and he formed the 'New York, Newfoundland, and London Telegraph Company' for the purpose of doing so. The first attempt, made in 1857, and a second, in 1858, ended in failure; but a third, in 1858, was successful, and a cable was laid from Valentia Bay in Ireland to Trinity Bay in Newfoundland, a distance of 1700 geographical miles. For three weeks all went well, and during this time 400 messages were sent; but on September 1, 1858, the cable ceased to work, and eight years passed before another attempt was made to join the Old World and the New." — John Bach McMaster: *School History of the United States*.

3. When Lincoln was assassinated on April 14, 1865, the Vice-President, Andrew Johnson, succeeded to office. He was President, therefore, when the cable was finally completed.

4. Queen Victoria was reigning in England.

**Discussion of great inventions:** The following men thought out great inventions:

1. Thomas Edison: graphophone; talking machine; incandescent light.
2. Eli Whitney: the cotton gin.
3. Cyrus N. McCormick: the harvester.
4. Alexander Graham Bell: telephone.
5. Samuel B. Morse: telegraph.
6. Robert Fulton: steamboat.
7. Wright Brothers: airplane.
8. Marconi: wireless.

**Information for the teacher.** John G. Saxe (1816-1887) was an American journalist and poet, noted for his humorous poems, chief among which were "The Blind Men and the Elephant" and "King Solomon and the Bees."

## THE CARPENTER AND THE APE

(PAGE 195)

Bidpai

**Test of speed and content.** See Introduction, page xxii.

**Questions to test content.** The following questions bring out definite answers:

1. How many wedges did the carpenter have? [Two.]
2. What was he doing with them? [Splitting wood.]
3. Which wedge did he put in the crack first? [Smaller.]
4. Which wedge did the ape forget to use? [Larger or second.]
5. What was caught by mistake in the crack of the board? [Tail, or ape's tail, or ape.]

**Information for the teacher.** For information about fables in general and Bidpai as a writer of fables, see "Where Our Fables Come From" in the Fourth Reader.

## A VISIT TO WHITTIER

(PAGE 233)

**Supervised silent reading.** The four articles on great writers are used for special drill in silent reading. In a new way questions have been inserted in the text and used as the basis for discussion. The class will read silently together, and when a pupil reaches one of these italicized questions he will close his book and think about it. When the majority of the class have their books thus closed, each keeping his hand in the pages to mark the place, the teacher should take up the discussion of the question.

Another way is to have the teacher set a time limit on the reading, and see how long it takes the first fifteen to read the paragraph. Thus pupils are stimulated to increase their pace in silent reading.

These questions either illuminate the contents of the paragraph just read, or they provoke discussion which is taken up in detail in the next paragraph. In that way they anticipate the paragraph.

**Sifting out facts.** The blackboard outline of Whittier's life should be built up in class and put on the board in correct outline form. Sub-points should be placed a short distance to the right of their main point to show that they belong to it.

**The value of declamation.** Short prose incidents like "Young Whittier and Old Butler" should be memorized at intervals to give the children something in prose to practice on, in delivery.



**Forming a reading club.** As was suggested in the work of the fourth grade, form a Reading Club, select a name that appeals to the class — better yet, let them choose it themselves, — elect a president and a secretary, have certain periods given over to the club and at such times allow the pupil-president to preside. You will find every month certain days on which programs for the reading period offer splendid chance for the president to announce the numbers. A little responsibility like this develops self-reliance.

Call for reading reports at intervals. List the names of pupils who are doing good outside reading.

Keep in close touch with the articles in the Fourth Reader that have localized literature, and often refer the pupils to them.

### THE FISH I DID N'T CATCH

(PAGE 240)

John Greenleaf Whittier

**Making a topical outline of a selection.** This selection falls into nine logical divisions, each of which has a leading thought. It therefore offers good material for training your pupils to sum up a paragraph in a few words. A good plan of procedure is to have the pupils read through the paragraph or section and when through with it close the book and try to sum it up in a few words. The teacher should call for these various attempts and have the children select the best to record on the black-board. After a topic is written on the board, the class should be directed to open books and read the next section.

1. Description of the surroundings of the homestead.
2. Why the settlers prized these meadows.
3. Whittier's hatred of snakes.
4. The beauties of the meadow.
5. The attractions of the brook.
6. Whittier's chief reason for liking the brook.
7. A fishing excursion.
8. First sorrows and the uncle's advice.
9. Whittier's feeling about this lesson.

## COLUMBUS AND THE SAILORS

(PAGE 113)

Alphonse de Lamartine

**Silent reading by the pupils.** This reading has several objects: (1) To get the story of Columbus's voyage; (2) to visualize the scenes; (3) to appreciate his moral qualities; and (4) to find different ways in which he showed his greatness.

**Study and discussion.** Talk over with the class:

1. Terrors of the sea in Columbus's day: (a) superstitions about it, (b) unknown condition, because unexplored, (c) frailty of ships, (d) danger that provisions might give out, (e) variability of compass, and hence danger that vessel might be lost.

2. The compass and its use. *See the dictionary.*

3. Ocean travel to-day: the sea is well known to-day; many vessels traveling back and forth; great routes of travel laid out; safety devices like lifeboats, life preservers, etc.; S.O.S. wireless messages of danger, etc.; peril of submarine, etc.

4. Terrors possible to meet now as in Columbus's day: terrific storms; running into a derelict or wrecked vessel; striking hidden rocks; being caught in a whirlpool; machinery out of order.

5. Discipline on shipboard, the Captain in absolute command of a vessel; any refusal to obey, the act of a traitor; a mutiny, therefore, treacherous and dangerous, because those in authority are best trained to "run" the ship safely. Note Columbus's firmness, tact, patience, coolness, and quick wit in dealing with these mutineers, the 120 sailors.

6. The terrors that led up to the mutiny: volcano in eruption (explained by the admiral); loneliness as last landmark fades from sight (lessened by Columbus's stories of the new land); great billows; vacillation of the compass (Columbus unable to explain it); panic from behavior of compass (Columbus resolute and patient); fear that the east wind will prevent their return; provisions may fail; ceasing of the wind and fear that they may be becalmed; fear that they are approaching the cataracts of the ocean; mutiny of the sailors (Columbus's coolness and bold bearing); disappointed in hope for land again and again; bread and water begin to fail; mutiny breaks out in clamor (calmness of Columbus as he makes his promise to return after three days).

7. The encouraging signs: heron and tropical bird; weather better; perfumes; clear nights; unknown vegetation, rock plants, fresh water plants; live crab on tuft of grass; birds; green weeds in ocean; fresh breezes; rushes; plank hewn by an axe; carved stick; bough of hawthorn in bloom; bird's nest with mother bird on the egg; delicious perfumes; roar of waves upon the reefs; at dawn shores of an unknown island (San Salvador the name given by Columbus).

**Information for the teacher.** Alphonse de Lamartine (1790-1869) was a celebrated French poet. When twenty years old

he was sent to foreign countries to complete his education. It was then that he spent some time in Italy, where he may have become interested in the achievement of Columbus. In 1830 he was elected to the French Academy — that body of Frenchmen who have achieved great things.

*The Voyage:* On August 3, 1492, Columbus sailed from Palos in Spain, and from the Canary Islands five weeks later. On October 12, 1492, thirty-three days after losing sight of land, the three ships came to the new land. Columbus says: "I gave the name of San Salvador, in commemoration of his Divine Majesty who has wonderfully granted all this. The Indians call it Guanahan." The new island was probably Watlings Island of the Bahamas.

**A Columbus Day program.** The following is suggestive:

- I. Boys that Columbus would Like.
  - (a) Readings in Relay. *How to Win a Race* . . . . . Two pupils  
Turnip-Hoeing Match, 2-7; 28-35
  - (b) A Declaration. *Never Brag of a Fish* . . . . . A pupil  
The Fish I Did n't Catch, 7-8
- II. Crossing the Atlantic by Wire.
  - (a) A Recitation in Relay. *How Cyrus Laid the Cable* . . Twelve pupils
- III. How Columbus Found America.
  - (a) A Reading in Relay. *Columbus and the Sailors* . . . Five pupils
    1. The Start, sections 1-2
    2. The Admiral's Courage, 3-4; 9
    3. The Mutiny, 10-11; 18-19
    4. Columbus's Promise, 20-22
    5. First Sight of Land, 23-25
- IV. A Creed Columbus would Approve.
  - (a) Recitation in Relay. *Community Pledge* . . . . . Five pupils

## "WHAT DO WE PLANT WHEN WE PLANT THE TREE?"

(PAGE 50)

Henry Abbey

**Oral reading by the teacher.** Here you will find a double motive:

- (1) *Specific motive in the teacher's reading:* To ask a question and to answer it clearly and emphatically, stressing the chief *ideas of the poem.*

(2) *Specific motive in the pupil's listening*: To see beyond the tree to the thousand and one things made from it; to know some of these intimately — ships, houses, church spires, flagpoles; to see how wood is interwoven with our everyday life.

**Illuminating the poem by discussion.** In the study equipment the following are suggested:

1. *The transition from the tree to lumber*: logging camp; sawmill; planing mill; lumber yard; shipbuilding.

2. *Substitutes for wood*: steel for ships; concrete for houses; steel in houses; brick and stone houses versus the frame house of the poem (the siding).

3. *Pioneer log cabins and boats versus the modern*: the log cabin plastered with mud; modern use of stone, mortar, slate, etc.

4. *Parts of a ship*: mast, planks, keel, keelson, beam, knee. See the picture of the ship in an unabridged dictionary. The *knee* is any wooden part like a banded knee; as, the bulging side of ship shown in a cross section. Appoint a committee to investigate these words in the dictionary and report to the class.

5. *Parts of a frame house*: rafters, shingles, floors, studding, lath, doors, beams, siding. Appoint a committee to investigate these words and report to the class. If any child can find out at home, let him report.

6. *How the tree is interwoven with life*: commerce [first stanza], merchant vessels; home life [second stanza], houses; religion [third stanza, third line], church spire; patriotism [third stanza, fourth line], flagstaff; road decoration or city planning [third stanza, fifth line], shade trees.

7. *The "thousand things that we daily see"*: fruit; furniture; street cars; wagons and other vehicles; parts of tools; boxes; toys; etc., telephone and telegraph poles; parts of automobiles and carriages; parts of a train, the ties; breakers, elevators, etc., used in mines.

8. *Wood in the classroom*: pencils, eraser backs, window frames, blackboard frames, clapboards, floors, doors, chairs, desks, rulers, case for clock, wood pulp in making books and paper, etc.

**Memorizing.** The following words serve as "key words":

1. plant	2. plant	3. plant
ship	houses	thousand things
mast	rafters	spire
planks	studding	staff
keel	beams	shade
ship	house	all these

Place these key words on the board and let the children build up the other ideas and developing phrases about them.

**Motivating oral reading.** One way in which to use this selection is to assign the eighteen lines to eighteen different pupils, who will practice to give their respective lines with clear

and telling enunciation. These pupils may be in three groups, one for each stanza. Those who have the second to the fifth lines should have pictures that suggest the lines to hold up. Encourage good-natured rivalry in finding or drawing pictures for the different lines. Some pupils will be able to make a rough, freehand sketch on a large piece of card board or manilla paper. Plain wrapping paper may be used for the purpose. Encourage classes to find costless materials.

Six pupils should file on to the platform, five facing the class, the questioner standing at the side and facing the five pupils, who hold their pictures with the sketch towards them. The questioner gives the first line in a clear ringing voice. The second speaker answers immediately and turns his picture towards the class. Then the third does the same; the fourth; the fifth. With all the pictures facing the audience, the sixth speaker now points to the pictures and gives the last line. He should stand at the other side, opposite the questioner. The next two stanzas are given in the same way. After pupils have given a stanza they should step back and at the end of the third stanza form a semi-circle with their pictures held before them. The nineteenth pupil then steps forward and gives the whole poem from memory, pointing to the different groups as he speaks of them. A natural motive for gestures is thus given, and pupils become freer in movement.

**An Arbor Day program.** The following is suggestive to the alert teacher:

- A Recitation in Relay. *Farmyard Song* . . . . . Four pupils
- A Declamation. *Whittier and Old Butler* . . . . . One pupil
- (Page 234, section 6)
- Recitation, Pictures, and Pantomime. *What do We Plant* Nineteen pupils
- A Story Retold. *The Fish I Did n't Catch*, sections 7-8 . . . One pupil
- A Recitation. *The Arbor Day Tree* . . . . . One pupil
- (Review from last year)
- A Declamation. *A Community Pledge* . . . . . One pupil

The classroom should be decorated with autumn leaves.

**Information for the teacher.** Henry Abbey (1842-1911) was an American journalist and merchant.

## MORNING-GLORIES

101

### LITTLE FOAMY CHOPS

(PAGE 52)

Ernest Thompson Seton

**Making up questions for different paragraphs.** This is an excellent way to test the child's grasp of content, for to make up a vital question for a paragraph he is forced to have the thoughts well in mind. The following outline sums up the paragraphs in the first part of the story:

1. How Foamy Chops was caught.
2. How he was fed.
3. What Lizette came to mean to him.
4. How he became tame.
5. How the Duck and the Lamb became his playmates.
6. His playful ways and his runaway.
7. His intelligence.
8. His coming at the whistle of his mistress.
9. His delight in having his hoofs blacked.
10. His delight in having his hoofs blacked.
11. His delight in having his hoofs blacked.

**Information about the author.** See "The Far West in Books and Stories" in the Fourth Reader.

## MORNING-GLORIES

(PAGE 46)

Madison Cawein

**Preparing the pupils to understand unusual expressions.** In this poem the expression "Ariel-airy" would completely puzzle a child reader. It is explained, therefore, in the introduction. Thus verbal difficulties are anticipated and swept out of the way.

**Information for the teacher.** Madison Cawein (1865- ) is an American poet who has written some verse of rare beauty.

## THE FLOWERPHONE

(PAGE 48)

Abbie Farwell Brown

**Correlating poems.** This poem should by all means "follow up" the work with Cawein's "Morning Glories." It is a

charming selection, and one that the pupils will thoroughly enjoy. Whenever you can bring in one poem to supplement another, you will find it profitable.

**Enlivening oral reading.** Pretend to be giving an actual telephone conversation.

**Information about the author.** Abbie Farwell Brown of Boston, Mass., has written many books for children. Among these are "The Book of Saints and Friendly Beasts," "Friends and Cousins," "In the Days of Giants," "The Lonesomest Doll," and "The Star Jewels." In the Fourth Reader, review "The Ants' Fire-Escape."

### THE RAT THAT COULD SPEAK

(PAGE 148)

Charles Dickens

**Directing silent reading.** The introduction furnishes specific purposes in reading silently: to feel the weirdness of the tale; to put oneself in the place of the little boy Dickens and visualize the story as he did, when the nurse told it.

**Talking over the story.** The following are included:

1. Nautical terms. See the glossary.
2. Things that belong together through nature or habit: lemon and pips (seeds); shipyard and ships. The Devil's hold on Chips compared to these.
3. "Satan finds mischief for idle hands to do."
4. How thinking of evil often leads to committing evil, or wrong; the dangers of harboring dishonest, envious, or cruel thoughts. Such feelings, an "opening wedge" for the Devil to use.
5. The story of how the Devil paid Chips back for selling himself to him.
6. The Rat is somewhat similar to a guilty conscience.
7. The story to be taken as a Halloween story: its weirdness, impossible things happening, etc. Take the story as a weird tale and do not attempt to explain too much. The children know that such things could not really happen.

**Emotional effects of a story.** Practicing the reading aloud in class for entertainment of another class at a later date furnishes an excellent motive for specially good work in improving the oral reading.

Let the pupils exaggerate the reading to secure the "scary" *effects desired*. Let them experiment for themselves. Urge

them to close their eyes when one is reading and try to see what is read. Then ask which reader really brought out the picture best. Arouse competition.

**Reading aloud in relay.** The following sections present suitable stages of the story for reading aloud in relay:

- 1- 3. The Devil's warning
- 4- 5. Chips yields to the Devil
- 6- 7. Chips tries to get rid of the Rat
- 8- 9. Chips is haunted by rats
- 10-12. Chips goes to sea, tries to undo the evil, but cannot
- 13-14. Chips goes insane, haunted by rats

**A Halloween Program.** You will find that the following program gives a number of thrills:

- A Recitation in Relay. *Nine Little Goblins* . . . . . Eight pupils  
(Review from last year)
- A Reading in Relay. *The Whittier Meadow* . . . . . Three pupils  
(The Fish I Did n't Catch, 1-2, 3, 4-5)
- A Declamation. *Young Whittier and Old Butler* . . . . . One pupil  
(A Visit to Whittier, 6)
- A Reading in Relay. *Foamy Chops to the Rescue* . . . . . Six pupils  
(Little Foamy Chops, 12-14, 15-17, 18-22, 23-24, 25-27, 28-31)
- A Declamation. *Polish for Pigs* . . . . . One pupil  
(Little Foamy Chops, 9-11)
- A Reading in Relay. *The Rat That Could Speak* . . . . . Six pupils  
(1-3, 4-5, 6-7, 8-9, 10-12, 13-14)

**Information about the author.** Charles Dickens (1812-70), one of the foremost English novelists, was a keen sympathizer with child life. His wonderful powers of observation found outlet when he became a reporter, and soon Dickens wrote a series of humorous sketches (later the "Pickwick Papers") that brought him into literary prominence. His most noted novels and stories are "David Copperfield," "Oliver Twist," "A Tale of Two Cities," "The Christmas Carol," and "The Cricket on the Hearth."

## CHEATING THE SQUIRRELS

(PAGE 60)

John Burroughs

**Testing speed and content.** See Introduction, page xxii.



**Questions on content.** Choose five of the following:

1. In what month did this happen? [October.]
2. What kind, or color, of squirrel planned to get the nuts? [Gray.]
3. Who cut the burrs from the tree? [The squirrel.]
4. Which bird might get the chestnuts? [Crow, or jay.]
5. Which other animal might get them? [Mice, chipmunk, red squirrel, raccoon, or grouse.]
6. Where were the chestnuts to ripen? [On the ground.]
7. Who really got the chestnuts? [John Burroughs, or the writer, or the person telling the story, or the man.]

**Using idiomatic phrases.** Encourage the children to add to their vocabularies all good idiomatic expressions you come across in the reading. You will frequently find these inserted in the word lists. The idioms of a language are some of its strongest expressions.

**Information about the author.** John Burroughs (1837- ) is one of our most delightful naturalists. He has lived close to the great out-of-doors and tells what he has seen with his own eyes. All of his books should be investigated by the teacher.

## AUTUMN

(PAGE 47)

Emily Dickinson

**Information for the Teacher.** Emily Dickinson (1830-86) was an American poet of rare poetic nature. Her lyrics are especially beautiful. Remind the children that she is the author of a poem in the Fourth Reader, — "Helpfulness."

## BOBBY THE BABY ROBIN

(PAGE 68)

Olive Thorne Miller

**Specific purposes in silent reading.** In the introduction are stressed two important things, which will influence the pupil's reading: (1) to learn of the young robin's experiences in his new home, and (2) to notice the human qualities in birds.

**Testing grasp of content and general knowledge in discussion.** The following topics should be talked over in class. They are suggested in the study equipment.

1. The appearance of five common birds. (*See Information.*)
2. The Bird Room: cages; windows; perches; matting; bath on the floor; birds flying about.
3. Bobby in his new home: finding the open door; his promenade; his proprietorship of the floor; his cleanliness; his amusements; his enemies and rival.
4. Human qualities shown: curiosity (surroundings); bossing others (driving birds out of the cages); pride and vanity (his broken tail feather); common sense (entangled in twine); imitation (the blue jay's doings); friendliness (the blue jay); love of play (his games, etc.).
5. The return of spring: magical awakening of nature; flowers; return of birds; the nesting season; why stealing eggs is wrong; food for birds; protection.
6. Care of a pet bird: proper kind of cage; perches; bird seed; water; fish bone; sand on the floor; cleanliness; sunlight; food and drink regularly; daily cleansing of cage.
7. Personal observation of birds: their appearance; their songs; kinds of nests they build; where they like to live; how they feed, etc.
8. Attracting birds to the cities: bird houses; bird baths; food in winter; suet, grain, etc.; getting rid of stray cats; keeping pet cats at home at night; feeding pet cats well, etc.
9. The bird the farmer's friend: millions of insect pests devoured by birds in a year; protection by law; Bird Day.

**Word study vitalized.** In this selection group the words on the board and let the pupils talk them over:

*Action words:* decreed,<sup>3</sup> trespassed,<sup>8</sup> challenge,<sup>13</sup> plume,<sup>16</sup> pounced,<sup>9</sup> dislodge.<sup>22</sup>

*Names of places, persons, things, or acts:* promenade,<sup>6</sup> tenant,<sup>9</sup> claimant,<sup>10</sup> personage,<sup>18</sup> plumage.<sup>16</sup>

*Describing words:* shallow,<sup>14</sup> irresistible,<sup>18</sup> superfluous.<sup>23</sup>

Making of sentences about other birds and using these words may be done in the nature of a game. The teacher can announce the word and the pupils write down at once a sentence using the word. The first four pupils who give sentences should have credit given them on the blackboard. After a certain number of words have been used in sentences in this way, a pupil may be appointed to report from the blackboard which three pupils have given the greatest number of sentences. This introduces an element of competition.

**Becoming familiar with our common birds.** The class may be divided into committees to work on the five birds suggested for acquaintance this year. The best sketch handed in by each committee should be placed upon the classroom wall as part of an exhibit.

**Information for the teacher.** Olive Thorne Miller (1831-1918), was a widely known author and lecturer on birds.

**Five common birds:**

The *robin*, a large thrush. The upper parts an olive-gray, throat streaked black and white, head and tail blackish, breast and under parts dull reddish. Nests in orchard or shade trees close to houses and lays greenish-blue eggs.

The *blue bird* is a small song bird, very common in the eastern United States, and one of the earliest birds to return in the spring. The male is bright blue above, with a reddish breast.

The *blue jay* has a handsome crest and plumage chiefly bright blue on the upper parts. In the Western States there are birds somewhat related to this, but without crests, called blue jays.

The *oriole* is a handsome bird, the male usually black and yellow or orange, the female greenish or yellowish.

The *tanager* chiefly inhabits woodlands and is mainly unmusical. The males are usually bright-colored. Several species are found in the United States; as, the scarlet tanager and the Louisiana tanager, the male of which is black, yellow, and orange-red.

## THE EAGLE

(PAGE 49)

Lord Tennyson

**Intensive study of a poem.** The questions gradually lead the pupil into a real understanding of the meaning of the poem. The picture should help considerably to visualize both eagle and surroundings.

**Competitive memorizing.** Stimulate the class to rival one another in learning this poem by heart while they are talking about it. Teach concentration.

**Information about the author.** Lord Tennyson (1809-1892) was one of England's greatest poets, serving as poet laureate during Queen Victoria's reign. You should be familiar with his short poems and several of his long poems, as "The Idylls of the King," or "The Princess."

## THE FLAG OF OUR COUNTRY

(PAGE 130)

Robert C. Winthrop

**Class discussion.** Interesting topics are:

1. The flag going "over the top."
  2. The flag abroad: over the embassy buildings in foreign capitals; on warships in foreign waters, etc.
  3. The flag representing the American Government, or country; standing for the ideals behind this government, the ideals for which our fathers struggled: liberty and equality.
  4. Why we entered the Great War: justice to the smaller nation; recognition of a nation's rights; conquering a "wild beast" at large.
- How we dishonor the flag: acts that are disloyal; using the flag symbol in undignified ways; soiling the flag; using it for draperies on commonplace occasions, etc.

**A program for Democracy Day.** Either in the spring or in the fall a "Democracy Day" program might be given, appropriate dates being November 11 (Armistice Day) or April 6 (the day we entered the war).

See page 145 for a patriotic program.

## THE QUEST

(PAGE 24)

Eudora S. Bumstead

**Oral reading by the teacher.**

*Purpose:* To show the feelings of the boy and of the mother; to bring out the rhythm of the poem.

*Motivation:* The class listen for pictures.

*Discussion.*

1. What the poem is about — retold by pupils.
2. Explanation of *quest*; a search.
3. Different pictures seen by pupils.

**Silent reading and discussion.** *Additional topics* for discussion are:

1. Why boys leave home.
2. Their feelings towards home.
3. Wrong ideas of home.
  - a. Wealth does not always bring the home spirit.
  - b. Bricks and stone do not make a home. The difference between *house* and *home*.
  - c. Things that make a happy home: mother's and father's love, companionship of brothers and sisters; sympathy and love towards one another; contentment; each doing his share; loyalty.
  - d. What the boy saw on his travels.

**The difference between poetry and prose.** Let the class discover the difference between a page of poetry and a page of prose. (1) The use of capitals for beginning each line of poetry. (2) The use of the stanza in poetry instead of the paragraph.

**Changing from verse to prose.** Have pupils tell which words in the poem should begin with capitals in the prose version. How many sentences are given in each speech? On the black-board let the children copy in prose the boy's speech, the mother's speech, and the boy's second speech.

**Developing a dialogue.** Talk over in class the possibilities of the two speeches about to be written, so that pupils have a number of ideas from which to choose. Let each pupil give a name to the boy. Show how even the smallest play has a title, characters, and scenes. Let each pupil complete the two dialogues.

### THE QUEST

<b>Characters</b> .....	{ A boy His mother
<b>Scenes</b> .....	{ I. When the boy leaves his little brown house by the sea II. When the boy comes back

#### Scene 1. When the boy leaves

**THE BOY.** Good mother, oh! let me go; for the dullest place in the world, I know, is this little brown house, this old brown house, under the apple-tree. I will travel east and west; the loveliest homes I'll see; and when I have found the best, dear mother, I'll come for thee. I'll come for thee in a year and a day, and joyfully then we'll haste away from this little brown house, this old brown house, under the apple-tree.

**THE MOTHER.** My boy, I think . . . [Here pupils will give the mother's reasons why the boy should not leave home, and will praise his home.]

#### Scene 2. When the boy comes back

**THE MOTHER.** Hast thou chosen a home, my child? Ah, where shall we dwell?

**THE BOY.** Sweet mother, from east and west, the loveliest home and the dearest and best, is a little brown house, an old brown house, under an apple-tree, because . . . [Here each pupil will give the boy's reasons for his return, and close with praise of his mother.]

**Oral reading by the class.** *Motivation.* Let the whole class practice reading aloud their dialogues to see which are the best

and who read them best, — for the definite purpose of selecting two pupils to present the first dialogue for Thanksgiving Day and the second dialogue for Mother's Day. Four pupils can come to the front of the room to give the play, each taking a separate speech. A definite purpose in reading will stimulate the class to read better as a daily exercise.

*Aids to interpretation.* (1) How would the boy's tone of voice show his feelings when he says *little* and *old*, when he goes away, and when he comes back? (2) How would the mother's voice differ in her speeches? (3) In the first scene how would the boy's voice change from the beginning to the end?

*Let the class vote* on the best dialogues and the best readers.

**A Thanksgiving program.** Here is a program that brings into action a number of pupils.

A Recitation. <i>Autumn</i> . . . . .	A pupil
A Recitation in Relay. <i>Farmyard Song</i> . . . . .	Four pupils
A Recitation. <i>Morning Glories</i> . . . . .	A pupil
A Reading in Relay. <i>How the Clifffers Won</i> . . . . .	Eight pupils
(12-14, 15-17, 18-19, 20-22, 23-25, 26-28, 29-30, 31)	
A Recitation in Relay. <i>How Cyrus Laid the Cable</i> . . . . .	Twelve pupils
A Declamation. <i>A Community Pledge</i> . . . . .	One pupil
A Fable Retold. <i>The Carpenter and the Ape</i> . . . . .	A pupil
A Recitation. <i>The Flowerphone</i> . . . . .	A pupil
Pictures, Pantomime, and Recitation. <i>What do we Plant</i> <i>when we Plant the Tree?</i> . . . . .	Nineteen pupils
A Recitation. <i>The Eagle</i> . . . . .	A pupil
A Recitation in Relay. <i>We Thank Thee.</i> (Fourth Reader)	Four pupils

## THE CAMEL AND THE PIG

(PAGE 204)

Ramaswami Raju

**Testing speed and content of silent reading.** See page xxii.

**Questions on content.** Choose five of the following:

1. Which animal was tall? [The camel.]
2. Which animal was short? [The pig.]
3. Which two animals made a bargain? [Camel and pig.]
4. What would the camel give up if he lost? [His hump.]
5. What would the pig give up if he lost? [His snout.]
6. Who reached over the wall? [The camel.]
7. Who went through the wicket? [The pig.]

## THE FROST SPIRIT

(PAGE 62)

John Greenleaf Whittier

**Oral reading by the teacher.** *Purpose of the teacher.* To bring out the destructive powers of Jack Frost; to make the listeners shiver, and rejoice in having a home with a hearth-fire to drive away the cold.

*Purpose of the pupils in listening.* To find out what Jack Frost does, as the poet sees it; how he makes his presence known.

**Class discussion.** In class bring out the following ideas:

1. Interpreting the thermometer; 32° Fahrenheit, the freezing point for water.
2. Using the freezing idea: cold storage of foods; refrigerators, etc.
3. Wind with frost. Cold more dangerous with no wind, for frost forms more readily. See unabridged dictionary, *frost*.
4. People freezing to death, sleepiness, wanting to lie down in the snow; frost-bite of fingers, nose, toes, ears.
5. Visualization of the scenes in the different stanzas.
6. Rhythm (regular recurrence of accents in a line of poetry) and rhyme (similarity in sound at the ends of lines).

**Oral or written composition.** Allow pupils to select their own topics after a preparatory discussion in class. Explain the difference between a monologue (a speech by one person) and a dialogue (speeches by two persons, given alternately). This assignment is a monologue.

Begin, "*The Frost Spirit said:*" . . . [pupil fills in].

Enclose the speech in quotation marks. Personify Frost Spirit, North Wind, Snow King. Use capitals to show that these are regarded as persons.

## LOKI'S CHILDREN

(PAGE 154)

Abbie Farwell Brown

**Silent reading by the pupils.** The special purpose emphasized in the introduction is threefold: to get the story; to visualize the characters and scenes; and to appreciate the flavor of old Norse myths.

**Grasping the content of a paragraph and summing up.** This selection is excellent for summing up sections by topics. Call for suggestions for each section and then by selecting the best build up on the blackboard an outline somewhat as follows:

### I. The Quest of the Monsters

- ¶ 1. Red Loki, married to an enemy giantess, knows that Odin would be displeased.
- ¶ 2. Odin finds out about the giantess and three children, the latter described.
- ¶ 3. The wolf and the serpent children, whose evil Loki loved, are described.
- ¶ 4. Odin in anger consults the three Norns and after their warning decides that something must be done against the three children.
- ¶ 5. Odin sends the gods to find them, and they bring the three children to him.
- ¶ 6. Odin punishes Hela by imprisoning her in Niflheim.
- ¶ 7. Not wholly bad, she (as Death) is made queen of the under world.
- ¶ 8. The serpent is punished by being thrown out into the ocean, where he encircles the earth, his tail in his mouth.
- ¶ 9. His evil growing steadily greater, the serpent is unable to escape.
- ¶ 10. Fenris-wolf, whom Odin resolves to chain up, is described.

### II. How Týr Saved Asgard

- Section 11. The Æsir forge a chain, but the wolf breaks it.
- Section 12. They make a second chain, but the wolf steadily growing stronger, breaks that too.
- Section 13. The Æsir send Skirnir to the dwarfs for help, asking for a chain stronger than any ever before forged.
- Section 14. The dwarfs make a magical chain, or cable.
- Section 15. Skirnir takes the chain to Asgard, where the gods slyly test it to attract the wolf who retorts that he would not let them bind his feet.
- Section 16. The Æsir taunt him with being afraid, but promise him if he lets them tie him, they will set him free again.
- Section 17. The wolf agrees to be bound on condition that one of them places his hand in his mouth.
- Section 18. The gods are filled with consternation, but Týr bravely volunteers to be the victim.
- Section 19. The wolf is bound and cannot escape, so in revenge he bites off Týr's right hand.
- Section 20. The wolf is firmly fastened on a rock down in the earth.
- Section 21. The struggles of Fenris-wolf are seen in volcano outbursts.

Excellent experimentation in sentence structure is offered. In the blackboard work by a class it is better to confine the statements under each section to simple sentences, because the



complex and compound sentences are too difficult for fifth grade children to compose well.

**Dramatizing the story.** In the story of "How Týr Saved Asgard" the scene with the dwarfs calls for original work, while the scene with the wolf is mere dramatic arrangement with all the original work already done. The first scene can be composed by the class at large and recorded on the blackboard, if desired, or it may be done by single pupils or groups of pupils working out their own ideas. The second scene offers splendid material for a dictation lesson, because most of the speeches are given. It may also be played entirely in impromptu fashion.

#### The characters, or dramatis personæ

Odin, father of gods and men	Goldhammer, a dwarf
Týr, a god	Hardknock, a dwarf
Frey, a god	Glitterbright, a dwarf
Skirnir, Frey's messenger	Lightfeather, a dwarf
Fenris-wolf, the wolf,	Hangfire, a dwarf
a fierce monster,	Ironhand, a dwarf
offspring of Loki	Trustyhand, a dwarf

#### The scenes

The cave of the dwarfs; Asgard

Scene 1. The cave of the dwarfs. (Original)

(Dwarfs shown at work at their anvils)

IRONHAND (*beating anvil*). Ho! Ho! Hit the iron hard! Master of iron am I!

GLITTERBRIGHT (*holding tool up*). See the hammer I have made! It's finer far than any here!

(*Knock is heard at the door*)

GOLDHAMMER (*stepping to door and opening it*). Who knocks?

(*Enter Skirnir*)

SKIERNIR (*bowing low*). My friends, I come from Odin, great father of gods and men. He asks your help. Here is his message. (*Holds out a rolled missive*)

IRONHAND (*taking it*). Shall I —

DWARFS (*together*). Read! Read!

IRONHAND (*opening message, reads aloud*). "Make us a chain, O dwarfs, make us a chain stronger than any chain that has ever been forged; for the Fenris-wolf must be captured and bound, or all the world must pay the penalty."

HANGFIRE. We made Thor's hammer — we can surely make this.

HARDENOCK. And Odin's spear we made —

**TRUSTYHAND.** And tell me, did n't we make Balder's famous ship and many other wondrous things! Of course we can make a chain stronger than any that was ever forged.

**SKIRNIR (anxiously).** It must be a magic chain.

**IRONHAND.** I'll make it! I'll make it! Bring me my favorite hammer and my anvil. Start the fire.

*(The dwarfs run for the hammer and anvil and stand ready to do Ironhand's bidding. While he beats on the iron, they circle about him and the anvil, and drop magic things into the cable, muttering incantations)*

**GLITTERBRIGHT (throwing in something).** Footsteps of a cat so sly,  
That never, nevermore can die!

**HARDKNOCK (throwing in something).** Fish's breath of water green,  
From a fish that's never seen!

**GOLDHAMMER (throwing in something).** Sinews of a polar bear,  
Trapped within his frozen lair!

**TRUSTYHAND (throwing in something).** Roots of mountain ten leagues high  
Where the clouds go floating by!

**LIGHTFEATHER (throwing in something).** Breath of birds formed when they  
sing,

Add we here with everything!

**HANGFIRE (throwing in something).** Hair, so soft and fine as satin

Now the rope will help to fatten!

*(The dwarfs join hands and dance around the anvil while Ironhand gives the finishing blows. Finally they catch hold of the rope and pull it out as if fine spun from the forge)*

**SKIRNIR (joyfully).** Ah, 't is done! I must away!

*(The dwarfs coil the magic rope up and give it to Hardknock)*

**HARDKNOCK (handing the rope to Skirnir).** The strongest cable ever forged.

**SKIRNIR (taking it).** The master of Asgard thanks thee well and will guard thee ever! Farewell.  
*(Skirnir goes out with magic rope)*

**Scene 2.** In Asgard, before Odin's hall. (Seven in selection)

*(Odin, Týr, and Frey conferring; enter the wolf)*

**ODIN (hailing the wolf).** Ho, Fenris! Here is a new chain for you. Do you think you can snap this as easily as you did the last? We warn you that it is stronger than it looks.

*(They hand the rope about from one to the other, each trying vainly to break it)*

**WOLF.** Pooh! There is little honor in breaking a thread so slender!

I know that I could snap it with one bite of my big teeth. But there may be some trick about it; I will not let it bind my feet, — not I.

**FREY (taunting).** Oho! He's afraid! He fears that we shall bind him in cords that he cannot loose. But see how slender the chain is *(holds it up)*. Surely, if you could burst the chain of iron, O Fenris, you could break this far more easily.

**WOLF (shaking his head in doubt).** No, you shall not fasten me.

**ODIN.** But even if you find that you cannot break our chain, you need not be afraid. We shall set you free again.

**WOLF** (*growling*). Set me free! Yes, you will set me free at the end of the world, — not before! I know your ways, O Æsir; and if you are able to bind me so fast that I cannot free myself, I shall wait long to have the chain made loose. But no one shall call me a coward. If one of you will place his hand in my mouth and hold it there while the others bind me, I will let the chain be fastened.

**ODIN** (*speechless, in consternation*).

**FREY** (*also speechless, in consternation*).

**TÝR** (*growing pale, steps forward*). Open your mouth, Fenris. (*Laughing*) I will pledge my hand to the trial.

(*The wolf yawns his great jaws; Týr places his hand in the mouth; Odin and Frey tie the wolf with the magic rope. The wolf struggles but cannot get free; he bites off Týr's hand*)

**TÝR** (*placing his foot on the prostrate beast*). Gladly would I lose both hands, father Odin, to save Asgard!

(*Tableau: the three gods grouped over the bound wolf*)

**Finding references quickly.** The following list will give the paragraphs in which the words in the preliminary list are used:

<i>Æsir</i> , 5, 11, 16, 18, 19, 20	<i>Norn</i> , 4
<i>Asgard</i> , 4, 5, 8, 10, 15	<i>Odin</i> , 14
<i>Balder</i> , 14	<i>Ragnarök</i> , 21
<i>Fenris</i> , 3, 10, 11, 12, 19, 20, 21	<i>Skirnir</i> , 13, 14, 15
<i>Frey</i> , 13	<i>Thor</i> , 14
<i>Hela</i> , 2, 6, 7	<i>Týr</i> , 10, 18, 19
<i>Jotunheim</i> , 5	<i>Utgard</i> , 5
<i>Loki</i> , 1, 2, 3, 4	<i>Valhalla</i> , 7
<i>Midgard</i> , 5, 8	<i>Valkerie</i> , 7
<i>Niflheim</i> , 6, 7	<i>Yggdrasil</i> , 6

**Finding information in the dictionary.** You will find that these four Norse names have been used in forming four common English words:

<i>Wednesday</i>	from Odin, or Woden. (Woden's day)
<i>Thursday</i>	from Thor. (Thor's day)
<i>Friday</i>	from Frigga. (Frigga's day)
<i>Tuesday</i>	from Týr, or Tiw. (Tiw's day)

**Christmas program.** See page 102.

**Information for the teacher.** For an account of the author see page 21.

**Norse myths.** Abbie Farwell Brown's "In the Days of Giants" and Mabie's "Norse Stories, Retold from the Eddas" are excellent versions of these myths.

## POCAHONTAS

(PAGE 120) William Makepeace Thackeray

**Point of view in a monologue.** Write on the board the four titles, each the head of a column:

*Capt. John Smith | Powhatan | Pocahontas | Indian brave*

Then discuss the story from the standpoint of each of these different persons. Write under each name the things that this special person will feel or observe.

**Information about the author.** William Makepeace Thackeray (1811-63) was one of England's foremost novelists, best known by his novel "Vanity Fair," in which Becky Sharp typifies the adroit and fascinating adventuress. The novel "Henry Esmond" revives eighteenth-century life in a remarkable way. It presents characters of admirable appeal, and also of admirable character; very different from the cynicism of "Vanity Fair."

## THE EMPTY STOCKING

(PAGE 26)

Elbert Hubbard

**Oral reading by the teacher.** This has a twofold purpose:

(1) *Specific purpose in the teacher's reading:* To give the children the pleasure of listening to a Christmas story; to make graphic pictures; to arouse emotions of sympathy and kindred Christmas feelings.

(2) *Specific purpose in the pupils' listening:* to put themselves in the place of the little girl; to see what she does, says, sees, and feels.

**Silent reading by the class and discussion.** Class conversation should range over the following subjects:

1. What an earthquake is; its dangers.
2. The confusion after a great calamity: families separated; homes gone; money lost; property destroyed; persons killed or wounded; added terrors, as fire, etc.
3. The people in the story and their personal traits: Reddy Ringlets; the woman and her husband; the soldier; the old rag-picker; the Italian fruit dealer; the policeman and the matron; the rancher and his wife.

4. The kind of home Reddy Ringlets must have come from: her loving parents, educated people; her refined speech; her politeness; her confidence in people.
5. Scenes of the story: Golden Gulch Park, confusion; the tenement beyond Chinatown, poverty; the ranch at Sausalito, comfort, love, and peace.
6. Personal qualities that count most in times of danger; how children can cultivate them; how to avoid panics; use of school drills.
7. What makes the Christmas spirit; love; sharing with others; unselfishness; "Good will on earth and peace toward men."

**Progression of a story.** Visualize the following sections:

- 1- 6. Introducing the little girl
- 7- 8. Describing the people in the park
- 9-13. Portraying the group about the bon-fire
- 14-17. Showing the Italian's concern and entrance of the policeman
- 18-20. Giving the child's prayer
21. Describing the rescue of the child
- 22-23. Showing her at her new home at Sausalito

**A Christmas program.** Conclude the work of the year with a program like the following. Do not inflict extra drilling on the class. The play made from the Loki selection may be utilized for class work in reading.

A Christmas Carol . . . . .	The class
A Recitation in Relay. <i>The Frost Spirit</i> . . . . .	Five pupils
A Christmas Story Retold. <i>Why the Evergreen Trees Never Lose their Leaves</i> . . . . .	Two pupils
(Review from last year, Fourth Reader)	
A Recitation. <i>King Bell</i> . . . . .	A pupil
(Review from last year, Fourth Reader)	
A Play. <i>Loki's Children</i> . . . . .	Twelve pupils
A Reading in Relay. <i>The Empty Stocking</i> . . . . .	Six pupils
(Sections 1-6, 7-9, 10-13, 14-17, 18-20, 21-23)	
A Christmas Carol . . . . .	The class

**Information for the teacher.** Elbert Hubbard (1859-1916) was an American editor and writer on a variety of subjects, noted for his exceptionally effective style in writing, — clear, daring, and pungent. His "Message to Garcia" has a powerful appeal for elementary school graduates. You may remember that Elbert Hubbard lost his life in the sinking of the Lusitania. There are many persons who think that he was abhorred by the Kaiser because he wrote a scathing arraignment called "Who Let the Lid off of Hell!"

## A VISIT TO LONGFELLOW

(PAGE 256)

**Supervised silent reading.** See page 95.

**Sifting out facts about Longfellow's life.** See page 95.

**The Reading Club.** For a list of books and stories, see Introduction, page xlv.

**The spur of competition.** The twelve names of the pupils who have done the best and the most reading during the last three months should inspire others in the class to read more profitably. Write the names of the twelve pupils in a prominent place on the board, as star members of the Reading Club.

**A Longfellow program.** After the class has read "Walter von der Vogelweid," a program like the following might well be arranged for a period:

Longfellow's Life Retold in Relay . . . . .	Ten pupils
(Sections 1-2, 3-6, 7-11, 12-14, 15-18, 19-21, 22-25, 26-28, 29-31, 32-35)	
A Recitation. <i>I Remember the Black Wharves</i> . . . .	One pupil
(Section 5)	
An Anecdote. <i>Praise from the Laboring Man</i> . . . .	One pupil
(Section 22)	
A Reading in Relay. <i>The Children's Hour</i> . . . . .	Ten pupils
A Reading in Relay. <i>The Village Blacksmith</i> . . . . .	Eight pupils
A Recitation in Relay. <i>Walter von der Vogelweid</i> . .	Thirteen pupils

## WALTER VON DER VOGELWEID

(PAGE 264)

Longfellow

**Making a bird calendar.** An excellent device is to put in a prominent place in the classroom a large calendar and on it mark the days when certain birds return. The children will vie with one another in being first to see certain early birds. Let whoever sees the bird first write a note on the calendar, like the following:

*First robin seen by Mary Belle Smith*

Insert it at the date when the bird was seen.

## AGNESE AND HER FRUIT-STAND

(PAGE 85)

Angela Keyes

**How the five senses unlock the world to us.** Talk about the five senses, sight, smell, hearing, taste, and feeling. Which is the most important in building up the world about us? Which should we miss the most, if deprived of it? What things have we learned through the eyes? [Size, shape, color, and other phases of appearance.] What things have we learned through the ears? [Sounds, cries, calls, noises, music.] What have we learned through sense of touch? [Size, texture, quality.] What have we learned through the sense of smell? [Perfume, odors, pleasant and disagreeable.] Increase these by further discussion.

Talk about the achievement of Helen Keller. Tell how the blind learn to read by means of raised letters. Ask how soldiers were blinded during the war.

## THE "BUCKAROO"

(PAGE 95)

Albert W. Tolman

**Silent reading by the pupils.** This emphasizes the following specific motives in reading: (1) To meet the men spoken of in the Introduction; (2) to appreciate how they work together and to see how division of labor is found in the riveting crew on a skyscraper; (3) to thrill at the heroic deed which the unexpected circumstance calls out.

**Scene, characters, incidents.** The teacher should have a commanding knowledge of the personalities of a story if she hopes for success in leading the class to discuss the story. In this story the elements of scene, character, and incident are well given.

**The scene**

*A skyscraper; 16th, 17th, 20th floors; outside wall of building*

**The people**

*The riveting crew: division of labor*

**JIM LLEWELLYN:** sub-foreman, or "straw boss," directing operations.

**DAN THOMPSON:** the "gun man," running the riveting machine.

**CHRIS SARGENT:** the "heater boy," plucking red-hot rivets from the forge and throwing them to Kennedy.

**TOM KENNEDY:** the "sticker boy" catching the rivets in a bucket, picking them out with tongs, and thrusting them into the hole in the girder.

**MILLARD KENT:** the "buckaroo," holding the rivets while the machine drives them in; the new man taking Brown's place.

**BROWN:** the sick "buckaroo," whose place Kent has taken.

**THE SIGNALMAN:** the man working the derrick

**THE ENGINEER:** the man working the donkey engine.

### Incidents of the story

*Section 1.* The scene

*Sections 2-5.* The new man

2. The new man; how a riveting team works

3. The new man on a sick man's job

4. Hasty conclusions about the new man

5. How the crew pay back the new man for presumably stealing Brown's job

*Sections 6-7.* Raising a box girder to position

6. Description of a box girder

7. Pulling it to position

*Sections 8-12.* The accident

8. Llewellyn's attempt to straighten the girder

9. His desperate grasp of the girder

10. His position of fearful peril

11. The sliding chain and what it means

12. The tilting girder — the effect on Llewellyn

*Sections 13-16.* The rescue

13. Kent to the rescue

14. His attempt to restore equilibrium

15. The recovery of balance of girder under Kent's weight

16. The girder lowered to the ground

*Sections 17-19.* Llewellyn's gratitude and Kent's explanations

17. Llewellyn's gratitude to his rescuer

18. Kent's explanation of his toothache and deafness

19. Matters cleared up; back to work

Here we have the elements of a real story. There is an opening situation and a complete reversal of this situation at the end of the story. How this change is brought about constitutes the events of the story and brings in the element of suspense.

The story opens by picturing (a) the scene, (b) the people of the story, and (c) their work together. The element of inharmony, or obstacle, is introduced by the attitude the men



assume towards the new man. After such a hostile attitude the rescue stands out in even greater contrast. Characters and scene having been introduced, the story goes through a series of incidents to a climax, the point of greatest suspense, where things either begin to turn out well or badly for the chief characters. In this story the rescue and its ultimate success constitute the climax. The story is then brought to a brief close by the explanation of Kent's toothache and deafness. The latter are of real worth in the story because they furnish logical explanations for incidents in the beginning.

**Topics for discussion.** In class talk about the following:

1. The story retold.
2. How a riveting crew work together — division of labor.
3. How these men betray their characters.
4. Difficulties and dangers of the work; qualities needed by workmen.
5. Quick wit in a desperate situation: accidents, panics.
6. The self-forgetfulness of the real hero.

**Dealing with technical words.** Let the pupils themselves find the words that deal with building. Direct them to the dictionary and to the illustrations at the back of the unabridged volume. It is better to ignore the words that are not given by the pupils than to make word study tiresome by driving it home too persistently.

derrick <sup>1</sup>	rivet <sup>2</sup>	dolly bar <sup>2</sup>
donkey engine <sup>1</sup>	forge <sup>2</sup>	parallel I-beams <sup>6</sup>
girders <sup>1</sup>	tongs <sup>2</sup>	tag line <sup>6</sup>
riveting crew <sup>2</sup>		flange <sup>9</sup>

Bring in naturally your own explanations of *technically*, *taut*,<sup>7</sup> *equilibrium*,<sup>14</sup> and *momentum*.<sup>14</sup> Show how a see-saw preserves equilibrium, or balance; and how a wagon can go down hill and partly up the other grade by its own momentum, of power gained through movement.

**Getting the other's viewpoint.** In the story told by the different men on the job there is a good chance, in a development lesson in composition, to bring out each man's actions and character in what he says. Point of view is one of the important things in mastering the short story.

**Writing a letter.** Stress (a) giving as many reasons as possible why the award of a medal for heroism should be given to the new "buckaroo" and (b) writing these reasons in as brief form as possible. Discuss whether the writer should briefly recount the story of the rescue before giving his reasons.

Decide what must be known to make a wise decision. Outline these on the board.

**Information for the teacher.** Albert W. Tolman is a frequent contributor to the "Youth's Companion," especially noted for stories of industry and big business.

## BIRDS IN WINTER

(PAGE 64)

John Burroughs

**Testing speed and content of silent reading.** See page xxii.

**Questions on content.** Choose five of the following questions:

1. Who have keen eyes? [Birds.]
2. Which bird got the meat? [Crow.]
3. Which bird found the corn? [Blue jay.]
4. Which bird found bones under the shed? [Woodpecker, or Downy.]
5. Which bird ate the dead sparrow? [Hawk.]
6. Which bird hid in the trunk of the apple-tree? [Owl.]
7. Which bird was kept in the loft of the out-house? [Owl.]
8. Which bird told where the owl was hidden? [Blue bird, or blue-jay.]

**Making up little stories about birds.** In this selection little stories are told about the following:

Crow, Blue-jay, Woodpecker, Hawk, Owl, another Owl

**Make up other stories about birds, either telling real things you have seen or imagining things.**

**Information about the author.** See page 104.

## THE BOAT-RIDE TO HADES

(PAGE 197)

Aristophanes

**Preventing mistakes by anticipating difficulties.** The introduction to this selection prepares the class to understand the

reading by explaining the Greek setting and characters. *It* further anticipates the difficulty in pronouncing strange Greek names by giving the pronunciation of them at the beginning.

"An ounce of prevention is worth a pound of cure," says the proverb. Mispronunciation may be prevented by pointing out words that are pitfalls.

**Reading orally to bring out character and personality.** The by-play and general character of the speeches suggest the following:

CHARON: old; abrupt in manner; gruff in speech; patriotic, stern; scolding; not in sympathy with playfulness.

BACCHUS: playful; cautious for effect; clownish for effect; trying to be funny.

XANTHIAS: timid; servant-like in manner; ashamed of not volunteering in the war; cowardly, perhaps.

**Enunciation drill in the guise of play.** There is wonderful opportunity in this selection to have individual and concert work in enunciation. If the teacher will beat time for the speaking of the syllables in a clear-cut way, just as the leader of an orchestra beats time for the playing of the notes of the different instruments, children can be trained to give these lines in unison. Let them exaggerate the syllables, giving full value to the vowels.

Pretend that in the front of the room at the teacher's desk is the boat with Bacchus and Charon in it. The frogs (the children) will be grouped at the other desks in the front of the room. The three girls and the three boys who have speeches may be placed in the front of the classroom, a group at each side of the boat. (Do this, if you have chairs enough!) Otherwise these two groups should be seated at the front desks, possibly three at a seat to get the unison effect best. The two groups should learn to watch the teacher so that they accent the words in unison; as,

Meag're,	eag'er,	leap'ing,	lung'ing
From' the	gras'sy	banks' a	plung'ing

The part of Bacchus offers splendid exercises in by-play and expression.

The boys and girls will so thoroughly enjoy practicing this selection that you should continue practice drills in it at intervals. Encourage the treble voices to make their remarks staccato and even higher in pitch than their ordinary voices, — in other words, overdo the effect. Encourage the deep voices to play their parts in an even deeper tone than their usual voices. This brings in contrast. There is fine chance for coöperation, team work, and sharply defined group speaking.

By all means act out the play, not only in one period, but at several different times. Let it become one of the class's stock selections, to be used again and again.

**Information about the author.** Aristophanes (B.C. 448?-380?) was the greatest comic dramatist and poet of ancient Greece. He was the idol of the people of Athens, who voted him an olive crown. Eleven of his fifty-four comedies have come down to us.

## A PROGRAM OF REVIEW

**Poems committed to memory.** By means of motivated repetition under varying circumstances — always with interest attached — all the poetry of this first half year has become more or less common property of the class. Instead of sitting down deliberately to "learn by heart" they find now that they have many of the poems fixed in mind. This will be true if, in the different programs, the teacher was wise enough to have each child work on a different assignment in poetry, — not repeating what he had done before.

The following poems may be reviewed. Keep a tally on the board to show how many poems each child knows. Even "halves" of long poems could be recorded — a resourceful teacher will find a way.

Autumn, page 47

Eagle, page 49

Farmyard Song, page 76

Flowerphone, page 52

Frost Spirit, page 62

How Cyrus Laid the Cable, page 103

Morning Glories, page 46

Pocahontas, page 120

Quest, page 24

Walter von der Vogelweid, page 264

What do we plant when we plant  
the tree, page 50

**Declamations to review from memory.** The following short prose selections have appeared a number of times on the programs given, so the children should be reasonably familiar with them. Those with the star should be known by heart.

Anecdote about the *Psalm of Life*, page 261.

\*Community Pledge, page 22.

\*Flag of Our Country, page 130.

French Polish for Pigs, page 54 (9-11).

Never Brag of a Fish, page 233 (7-8).

Young Whittier and Old Butler, page 234 (6).

**Short oral readings for review or tests.** In addition to the declamations, you will find the following good material for review purposes:

The Carpenter and the Ape, page 195.

How to Win in a Match, page 2 (2-7).

The Whittier Meadows, page 241 (1-2, 4-5).

How Foamy Chops Became a Pet, page 52 (1-4, 5-7).

Bobby's Pranks, page 71 (17-19).

The Camel and the Pig, page 204.

Reddy Ringlets in the Park, page 27 (7-9).

Agnese's Examination, page 90 (19-22).

A Thrilling Rescue, page 99 (8-10, 11-12, 13-15).

What the Birds Discovered, page 66 (6-8).

Cheating the Squirrels, page 60 (1-4).

The Promise of Columbus and How it Was Fulfilled, page 118 (20-119).

How to Hoe Turnips, page 3 (8-9).

How to Play Hare and Hounds, page 164 (4-6).

**A Play.** Practice "A Boat-Ride to Hades," page 197.

## TOM BAILEY OF RIVERMOUTH

(PAGE 30)

Thomas Bailey Aldrich

**The object of the introduction.** In this selection the introduction explains the backgrounds involved. It concludes with suggestions that help to motivate the silent reading: that the reader see "how Tom acted on his first day at school and compare his own first day with Tom's first day."

**Main features of the story.** It is necessary to grasp the contents of a selection in the large. The following outline shows the main features of this selection:

## I. Tom's First Day at the Temple School

¶¶ 1-6. *Entering the School*

The exterior; the interview with Mr. Grimshaw; the interior of the schoolroom

¶¶ 7-12. *The Morning in School — three Incidents*

Conway's show of dislike; the pepper candy; the reading lesson

¶¶ 13-22. *On the Playground — meeting the Boys*

Conway, Pepper Whitcomb, Charley Marden, Phil Adams, Jack Harris, Harry Blake, Binny Wallace, and Fred Langdon; Conway's taunt

## II. The Rivermouth "Centipedes"

¶¶ 23-27. *In School and Out*

The Boys' Rambles: pine woods, Devil's Pulpit, river, diminutive islands, pond, Captain Nutter's barn, seashore

¶¶ 28-29. *Description of the R.M.C.*

Members; object; emblems

¶¶ 30-37. *Tom's Initiation*

Where held; who participated; what they did; results

¶¶ 38-39. *Details about the meetings*

**Reading aloud.** In connection with discussion of the various portions of the selection pupils should read aloud in relay different paragraphs. There is excellent opportunity to bring out humor and to make the conversation natural. Even if the remarks are overdone at times it is better to read them that way than in too tame a voice.

**Writing a monologue.** Impress upon the class that the speech should be natural to the boy who gives it. Discuss the differences in these boys and suggest several beginnings. Put on the blackboard a formal beginning; as,

Charley Marden said after school to Binny Wallace: "I surely was surprised to find.....[fill in]....."

The children may be shown how to incorporate the explanatory remarks in the monologue; as,

"I surely was surprised," said Charley Marden after school to Binny Wallace, "to find.....[fill in]....."

**Playing detective.** In the paragraph that describes the boys' rambles are two clues: (1) the village is on a river, and (2) there are diminutive islands in the river. In the last paragraph the fact is brought out that the village is near the seashore. Let the children find these clues for themselves. Then

let them turn to their geographies and look for places that might be the "Rivermouth" of Tom Bailey. In this way in class discussion they will narrow down to several towns. To verify their conclusion try to get some pupil to think of looking up Aldrich's life to see where he was born. Do not let them do this until they have decided upon several possibilities. The similarity between *Portsmouth* and *Rivermouth* will be detected by some; the presence of the diminutive islands at the mouth of the Piscataqua River will be noticed by others.

For verification allow the class to choose a committee to look up the matter in the encyclopedia and report. See *Aldrich* and *Portsmouth* in the encyclopedia.

**Information for the teacher.** Thomas Bailey Aldrich was born in Portsmouth, N.H., in 1836, and died in 1907. New York was his headquarters as an editor and writer. He was editor of "The Atlantic Monthly" from 1881-1890; and is famous for "The Story of a Bad Boy," "Marjorie Daw," and various poems; as, "Alec Yeaton's Son" and "Before the Rain" (Riverside Reader VI).

*The place.* Portsmouth, New Hampshire, located three miles from the Atlantic Ocean on the Piscataqua River, 54 miles from Boston. Small islands at the mouth of the river. Harbor able to accommodate 2000 vessels. In 1850, a population of 9738. James T. Fields and Thomas Bailey Aldrich born there.

## THE SOLDIER'S REPRIEVE

(PAGE 124)

R. D. C. Robbins

**A dramatization of the story.** Have the children make up in class a dramatization of the story. The following sketch will show you the possibilities. Do not follow this rigidly, for such procedure kills real dramatic achievement. The outline is intended to guide you in playing up parts.

Scene 1

Persons

Mr. Owen, a farmer

Mr. Allan, the minister

Blossom Owen, the daughter

The Place: The Owen kitchen

MR. OWEN. I thought, Mr. Allan . . . [section 1] . . . Bennie now.

MR. ALLAN (*soothingly*). We will hope with his heavenly Father.

MR. OWEN. Yes, yes; let us hope . . . [section 3] . . . Mr. Allan.

MR. ALLAN. Like the apple of His eye; Mr. Owen . . . [section 4] . . . not.

(*A knock at the door. Blossom opens the door and takes a letter from a neighbor*)

BLOSSOM (*to her father*). It is from him.

MR. OWEN (*holding letter out in trembling hands to Mr. Allan, who takes it, tries to speak but cannot*).

MR. ALLAN (*reading aloud*). "When this reaches you I shall be in eternity.

. . . [sections 8-9] . . . until it was too late."

MR. OWEN (*reverently*). Thank God! I knew Bennie was not the boy to sleep carelessly at his post.

MR. ALLAN (*continuing the reading*). "They tell me to-day that I have a short reprieve . . . [sections 11-12] . . . perish forever.

MR. OWEN (*sighing deeply*). Amen! Amen!

MR. ALLAN (*concluding*). "To-night . . . [section 14] . . . your poor Bennie."

Scene 2

Persons: President Lincoln and Blossom

Place: At the White House

(*President Lincoln seated at a desk looking over papers. Enter Blossom. Stands before him with eyes downcast and hands folded*)

LINCOLN (*cheerily*). Well, my child, what do you want so bright and early this morning?

BLOSSOM (*faltering*). Bennie's life, please.

LINCOLN. Bennie? Who is Bennie?

BLOSSOM. My brother, sir. They are going to shoot him for sleeping at his post.

LINCOLN (*running his eye over several papers*). I remember. It was a fatal . . . [section 22] . . . negligence.

BLOSSOM (*gravely*). So my father said . . . [section 23] . . . he was tired, too.

LINCOLN (*eagerly*). What is this you say, child? Come here; I do not understand.

(*Blossom goes closer to the President's side. He puts his hand on her shoulder and turns her pale face toward him*)

BLOSSOM. [Make up her "simple and straightforward story."]

(*Blossom hands Lincoln Bennie's letter*)

LINCOLN (*reading the letter carefully, writes a few lines, and rings the bell*).

(*Enter an orderly*)

Send this dispatch at once. (*Turning to Blossom.*) Go home, my child, and tell . . . [section 27] . . . go with you.

BLOSSOM. God bless you, sir!



## Scene 3

**Persons:** Blossom, Bennie, and President Lincoln

**Place:** President Lincoln's private room at the White House

(*Lincoln seated at a table. Enter Blossom and Bennie*)

LINCOLN (*rising and turning to Blossom*). . . [Make up speech.]

BENNIE (*to Lincoln*). . . [Make up speech.]

BLOSSOM (*to Lincoln*). . . [Make up speech.]

(*The President takes a strap from the table and fastens it to Bennie's shoulder*)

LINCOLN. The soldier that can carry a sick comrade's baggage and die for the act so uncomplainingly deserves well of his country.

(*The President shakes hands with Bennie and Blossom*)

**A Lincoln's Birthday program.** The following is good:

A Recitation. <i>A Community Pledge</i> . . . . .	One pupil
A Play. <i>A Boat-Ride to Hades</i> . . . . .	Fifteen pupils
A Recitation. <i>The Old Flag Forever</i> . . . . .	One pupil
A Play. <i>The Soldier's Reprieve</i> . . . . .	Five pupils
A Recitation. <i>The Flag of Our Country</i> . . . . .	One pupil

## THE BROWN DWARF OF RÜGEN

(PAGE 246)

John Greenleaf Whittier

**Oral reading by the teacher.** Note the double purpose:

(1) *Specific purpose in the teacher's reading*: to bring out the details of a good story.

(2) *Specific purpose in the pupils' listening*: To enjoy a good story; to be on the alert for the troll's trick — the kidnapping of Elsbeth, inferred, not told outright.

**How the story unfolds.** Note how each numbered section of the poem presents a logical division of the story:

1. *Place*, Rügen; *characters*, amptman's son and miller's daughter, playmates.
2. *Supernatural element*, island full of dwarfs or trolls, a troll for every human being.
3. *First incident*, miller's daughter strays off to the Nine Hills.
4. And is lost; *suspicion*, that she is among the dwarfs; a result of (2).
5. *Time*, five years later; John Deitrich, amptman's son, goes to find his old playmate.
6. *Place*, among the Nine Hills; *second incident*, Deitrich, watching among the Nine Hills, sees the dwarfs dance and catches the charmed cap of the leader.
7. *Dialogue*, Deitrich hears that Elsbeth is to be married on the morrow to the troll; he demands that the troll serve him and open the door into the mountain.

8. *Third incident*, troll leads the way into the mountain.
9. Where, in the banquet-hall serving trolls Deitrich finds a young girl who dimly resembles Elsbeth.
10. *Dialogue*, Deitrich recognizes Elsbeth, who pleads to be taken home to her loved ones.
11. *Fourth incident*, Deitrich demands precious gems as payment for the maid's service.
12. And the troll had to obey.
13. *Fifth incident*, Deitrich and Elsbeth pass out of the mountain, Deitrich tosses the magic cap back to the troll.
14. They walk home hand in hand, happy together.
15. Where Elsbeth is welcomed by her father; *sixth incident*, Elsbeth and Deitrich are married in the church.
16. *Seventh incident*, John Deitrich shuts the trolls up in the mountain by setting a cross of stone on the door, thus protecting the children from kidnapping.
17. *Conclusion*, in their tower home Count Deitrich and Elsbeth live happily ever after.

Building dialogue on the blackboard. Draw from the class the speeches that are not given in the poem by asking such questions as "What did they call?" "Who called?" "Where did they call?" "How often did they call?" Thus you will have suggestions from the class for the beginning of *section 4*, the scene in the village; as,

THE MILLER (*shouting to the East*). Elsbeth! Elsbeth! (*No reply*.)

THE AMPTMAN (*shouting to the West*). Elsbeth! Elsbeth! (*No reply*.)

THREE DREAM-WIVES. She's down among the Brown Dwarfs.

(*The people go through the form of tolling the bell*)

*Sections 6-7; Moonlight among the Nine Hills*

DEITRICH (*watching the seven dwarfs dance in the moonlight, catches the leader's magic cap when he tosses it into the air and puts it on his own head*).

TROLL (*crouching at his feet and weeping*). Oh, give me back my magic cap, for your great head unfit.

DEITRICH. Nay, the Dwarf who throws his charmed cap away must serve its finder at his will and for his folly pay. You stole my pretty Elsbeth and hid her in the earth, and you shall open the door of glass and let me lead her forth.

TROLL. She will not come. She's one of us! She's mine! The day is set, the cake is baked, to-morrow we shall wed.

DEITRICH. The fell fiend fetch thee! And keep thy foul tongue still. Quick! Open to thy evil world the glass door of the hill!

*Sections 9-13; Banquet-hall inside the mountain.*

DEITRICH (*watching intently a young maid who has served him with wine and bread*). O Elsbeth! See thy playmate — I am the amptman's son!

**ELSBETH.** Oh, take me from this evil place and from the elfin folk, and let me tread the grass-green fields and smell the flowers again, and feel the soft wind on my cheek and hear the dropping rain! And oh, upon my father's knee to sit beside the door and hear the bell of vespers ring in Rambin church once more!

**DEITRICH** (*to the troll*). For five long years this tender Christian maid has served you in your evil world and well must she be paid! Haste! — Hither bring me precious gems, the richest in your store, then when we pass the gate of glass you'll take your cap once more.

**TROLL.** Here are gems and gold.

(*The troll fills Deitrich's pockets and Elsbeth's apron*)

**DEITRICH** (*as he and the maid leave*). Here take your magic cap again and see you stay where you belong.

(*Deitrich tosses the cap back*)

After writing up such a series of dialogues on the blackboard or by dictation on paper, a class will usually want to act them out. Excellent impromptu performances may be given, or the little play may be memorized as "The Magic Cap" and presented for a Friday afternoon performance.

**A Valentine program.** The following is suggestive:

Five Talks	<i>How the Trolls Captured Elsbeth</i>	. . . . .	Five pupils
A Story.	<i>An Adventure of the Trolls Underground</i>	. . . . .	One pupil
A Play.	<i>The Magic Cap</i>	. . . . .	Fourteen pupils
A Recitation in Relay.	<i>The Brown Dwarf of Rügen</i>	. . . . .	Seventeen pupils
A Valentine Exchange		. . . . .	The class

## BETSY ROSS AND THE FLAG

(PAGE 122)

Harry Pringle Ford

**Silent reading by the pupils.**

**Purpose:** To learn the origin of the flag and to find why Betsy Ross was chosen.

**Class discussion.** In conversation in class talk over the following:

1. The date of Flag Day: its significance.
2. A drawing of the first flag.
3. Stars and stripes: how used.
4. Why Betsy Ross was engaged for the work (her business qualifications, her modesty, her resourcefulness).
5. A comparison of our flag with other flags.

**Changing indirect discourse to direct: a dramatic sketch.**  
**Block in on the blackboard the main features of the sketch:**

**Title**.....[Fill in]

**Characters:** George Washington

..... [Fill in names]

.....

Betsy Ross

**Scene:** Home of Betsy Ross, 239 Arch Street, Philadelphia, June 15, 1777,  
and ..... months later

## Scene 1

*(Betsy seated with her sewing. Knock at door)*

**BETSY** (*jumping up*).....[Make speech.]

*(Enter the committee)*

**A MEMBER**.....[Asks her if she can make flag, tells of resolution.]

**GEORGE WASHINGTON** (*showing sketch of flag*).....[Explains it].....

**BETSY** (*modestly*).....[Make up her comment].....

**A MEMBER**.....[Tells why a six-pointed star].....

**BETSY** (*folding paper*).....[Explains].....

**GEORGE WASHINGTON**. [Decides the matter].....

**A MEMBER**.....[Tells her what she may do].....

**BETSY**.....[Accepts the order].....

*(Exit the committee)*

## Scene 2

*(Same as in Scene 1. Betsy sewing. Knock at door)*

**BETSY** (*laying aside her work and jumping up*). [Exclaims] .....

*(Enter the committee)*

**GEORGE WASHINGTON** (*bowing profoundly*).....[Tells her that her flag is accepted].....

**A MEMBER**. [Congratulates her].....

**A MEMBER**. [Congratulates her].....

**A MEMBER**. [Congratulates her].....

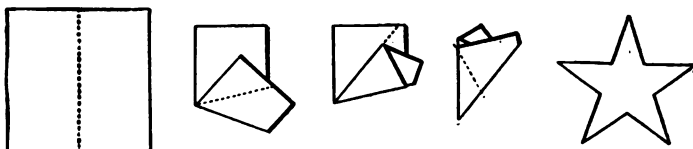
**BETSY** (*making a curtsy*).....[Speech of grateful thanks].....

*(Exit the committee)*

**Acting out the sketch — review in oral reading.** Excellent practice in oral reading may be planned by having the members of the class practice reading this selection in the book. Those who read it best may read it as an introductory selection to the dramatic sketch at a Flag Day performance. The class may designate the best readers, when seven pupils read the

seven paragraphs of the selection in relay. The rest of the class will close their books and listen, and the readers will pass the book from one to the other, so that no one can look ahead.

To make a five-pointed star. Fold and cut as follows:



**A Washington Birthday program.** The following is suggestive:

- |   |              |
|---|--------------|
| A Story Retold. <i>Young George and the Colt</i> . . . . .      | Three pupils |
| (Review from last year, Fourth Reader)                          |              |
| A Recitation in Relay. <i>The Flag of Our Country</i> . . . . . | Three pupils |
| A Play. <i>How the Flag Was Made</i> . . . . .                  | Five pupils  |
| A Recitation in Relay. <i>A Community Pledge</i> . . . . .      | Five pupils  |

**Information for the teacher.** The author is one of the editors of the Presbyterian publications and magazines.

### A RIDDLE

(PAGE 94)

Hannah More

The answer to the riddle. This is "A Book."

**Riddles as class material.** It is a good plan occasionally to ask the pupils to be ready to ask a riddle or to tell a good joke. Have them come to the front of the room and speak to the class.

### THE PARTRIDGE AND THE CROW

(PAGE 187)

Bidpai

**Testing speed and content of silent reading.** See page xxii.

**Questions on content.** Select five of the following:

1. Which bird was used to strutting? [Partridge.]
2. Which bird was used to flying? [Crow.]
3. Which bird walked behind the partridge? [Crow.]
4. What did the partridge call the crow? [Foolish bird.]
5. How did the partridge say the crow should walk? [Like a crow.]
6. Did the crow learn to strut? [No.]

## A VISIT TO HAWTHORNE

(PAGE 275)

Supervised silent reading. See page 95.

Sifting out facts about Hawthorne's life. See page 95.

The reading club. See page 96.

The spur of competition. See page 117.

## SIR ISAAC NEWTON

(PAGE 281)

Nathaniel Hawthorne

**Specific purpose in the pupils' reading.** The special motives suggested in the introduction are: to learn the facts about Newton; to see the type of boy that makes a great scientist; to appreciate his qualities; to be alert for questions to ask him.

**Study and discussion.** Here is material for interesting discussion:

(I) Newton as a boy: *Sections 1-15.*

- (a) Brought up by his grandmother — his love of tools — things he made — people's conjectures about him — his future — as a clock maker — his water clock — sun dial — estimating the strength of the wind — his methods — his miniature windmill — the queer miller — on the farm — off to Cambridge University.
- (b) Comparison of Isaac's boyhood and the average boy's of to-day: his father dead; stepfather; reared by his grandmother; his love of tools; predictions about him; choosing a vocation; going to college. Primitive days versus to-day.
- (c) Finding out things for oneself: How a stream flows; where the North is, etc. Boy Scout information.

(II) Newton as a man: *Sections 16-20.*

- (a) His discoveries as to the nature of light and force of gravitation — his study of the stars — story of Diamond — his patience and self-control — his honors.
- (b) The heavens at night: difference between planets and stars; sun the center of the universe; planets and earth revolve about the sun; comets; moon; the Milky Way.
- (c) A scientist discovers the laws of nature; as, Newton, the law of gravitation. An inventor invents new contrivance; as, Edison, the phonograph.
- (d) The inventor protects his invention by a patent secured from the government at Washington.

**Scientific demonstration.** To demonstrate the power of suction fasten a string to a round disc of leather; soak the leather; place it on the brick; step heavily upon it to press out all water; then lift it by the string. The suction between the wet leather and the brick will lift the brick.

To demonstrate the spectrum hold a prism, or three-cornered crystal glass, in a ray of light. The seven colors of the spectrum will display themselves. Even a mirror held in the light a certain way will bring out some of the colors of the spectrum.

**Oral composition: fertile topics.** Bring to class library books about great inventors and lead the pupils to select different inventors for their talks. Such names as Edison, Bell, Morse, Whitney, McCormick, Marconi, and the Wright Brothers immediately suggest themselves.

**Information for the teacher.**

*Gravitation.* "The force which causes bodies to fall to the earth, and holds the planets in their orbits about the sun. Its nature is unknown, but Sir Isaac Newton established the law that its force as exerted between two bodies is proportional to the product of the masses of the bodies, and inversely proportional to the square of their distance apart." — Webster.

*Spectrum.* "An image formed when a beam of light, or, in general, of radiant energy, is subjected to dispersion so that its rays are arranged in a series in the order of their wave lengths. Thus, by causing white light to pass through a prism, a spectrum is obtained in which several colors form a series, from deepest red through orange, yellow, green, to blue, indigo, and violet." — Webster.

*Rainbow.* Formed by the refraction and reflection of the sun's rays on a drop of water, or drops of water.

**Other Selections by Hawthorne.** See pages xlv and xlv in the Introduction for stories by Hawthorne.

## TOM

(PAGE 178) Constance Fenimore Woolson

**Information about the author.** Constance Fenimore Woolson (1848-1894) was a novelist. She has also written several delightful poems.

## HOW THE CLIFF WAS CLAD

(PAGE 217)

Björnstjerne Björnson

**Silent reading by the class.**

*Specific purpose in the pupils' reading:* To compare the difficulties in "clothing" the cliff with those in rebuilding a forest damaged by fire.

**Study and class discussion.** Talk about the following:

1. Bad results of forest fires; how fires are fought; how forests rebuild themselves; the great age of forests.
2. Story of how the cliff was clad; the kind of trees most serviceable in rocky places; evergreens.
3. The oak versus the evergreen; kinds of evergreens.
4. How forests are created; foes of the forests. — storms, drought, blights, insect pests, etc.
5. Value of the forests: prevention of floods; lumber; etc.
6. Great national parks; as, Yellowstone Park; their purpose.
7. Reasons for planting trees: shade; fruit; nuts; lumber; beauty; holding moisture; etc.
8. Caring for trees: overcoming insect pests, as caterpillars, borers, scales, etc.; use of spray, etc.; woodpeckers' work; fertilizers; pruning; protection from fire; etc.
9. Woodcraft in the forests; how to make a fire; how to find the north; how to make a shelter; how to catch an animal for food, etc.

**Leading the pupils to a realization of personification.** Children themselves will precipitate a discussion of personification by asking why certain words are sometimes written with capital letters. This story furnishes a good opportunity to show how something with life on a lower plane than ours is spoken of as if it were like us; as if it were a person. Tell the class that even things without life may be spoken of in this way; as, "The very stones cried out," "The wind whispered in the branches," etc. Without actual teaching on your part the class will soon develop a feeling for personification. This adroit method of bringing in figures of speech is better than a deliberate unfolding of the subject with younger children.

**Developing a blackboard dramatization in class by the class.** There is a good chance in this little story to build up a simple dramatic sketch upon the blackboard, the children making



the suggestions and choosing, under the teacher's guidance, the speeches that are most appropriate. Glancing through the story select the five different scenes: (a) in the deep ravine; (b) the start up the Cliff; (c) the Cliff's messenger; (d) with the brook; (e) at the top of the Cliff. Select the characters and write them at the top of the board. Where speeches are not given directly in the story, call for volunteer speeches and let the class construct a speech for the character.

It is best for the teacher to write the speeches on the board unless she has a pupil who is very quick. It is deadening to interest to wait until the blackboard scribe catches up.

### An Arbor Day play: "How the Cliff was Clad"

#### Characters

The Cliff	A Fir
An Oak	A Birch
A Juniper	The Heather

#### A Brook

**Scenes.** A ravine; the side of the cliff; the top of the cliff

#### Scene 1. In the deep ravine

(*A Juniper, an Oak, a Fir, and a Birch stand together looking up at the Cliff*)

JUNIPER (*to the Oak*). What if we were to clothe the Cliff?

OAK (*looking down, shakes his head "no"*)

JUNIPER (*to Fir*). What if we were to clothe the Cliff?

FIR (*stroking his beard*). Well, if anybody is to do it, I suppose we must.

(*Looks at Birch.*) What dost thou think?

BIRCH (*glancing timidly toward Cliff*). By all means let's clothe it.

#### Scene 2. The start up the Cliff

(*Juniper, Fir, and Birch together; Heather, some distance away*)

JUNIPER. [Class make up speech to Heather.]

HEATHER. [Class make up speech with Heather's request.]

JUNIPER. [Class make up speech of refusal.]

FIR. Nay, let us take the Heather with us.

(*Heather joins them*)

JUNIPER (*stopping*). [Class make speech with his cry for help.]

HEATHER. Lay hold on me.

(*Juniper takes hold of Heather; Fir and Birch follow*)

BIRCH. It is a work of charity.

#### Scene 3. The Cliff's messenger

(*The Cliff and the Brook*)

CLIFF. [Class make up speech giving Cliff's thoughts and calling for the Brook.]

**BROOK.** [Class make up speech of Brook stating his willingness to serve his master, the Cliff.]

**CLIFF.** [Class make up speech telling Brook what to do.]

**BROOK.** [Class make up speech with Brook's promise.]

## Scene 4. The Brook

*(The Brook, Heather, Juniper, Fir, Birch)*

**BROOK.** Dear, dear Heather, canst thou not let me past? I am so little.

**HEATHER** *(working busily, but raising herself)*. [Class make up speech.]

*(Brook goes on)*

**BROOK.** Dear, dear Juniper, canst thou not let me past? I am so little.

**JUNIPER** *(glancing sharply at Brook)*. [Class make up speech.]

*(Brook goes on)*

**BROOK.** Dear, dear Fir, canst thou not let me past? I am so little.

**FIR.** [Class make up speech.]

*(Brook goes on, Birch moving out of way)*

**BROOK.** He! He! He! He! *(Pushing Heather, Juniper, Fir, and Birch to and fro.)*  
Ha! Ha! Ha! *(Brook goes on, after knocking them all down)*

**HEATHER.** Never mind, take courage. *(Goes on)*

**JUNIPER** *(sitting up, rising to feet)*. If thou wilt not take me, then I will take thee.

**FIR.** [Class fill in by-play.]

**BIRCH.** [Class fill in by-play.]

## Scene 5. At the top of the Cliff

*(Cliff, Heather, Juniper, Fir, Birch, Cliff at top, others below)*

**CLIFF.** But what in the world is all this?

**HEATHER** *(peeping over top)*. Oh dear me! *(Goes over top)*

**JUNIPER.** What is it the Heather sees, dear? *(Going toward top.)* Dear me! *(Goes over top)*

**FIR.** What's the matter with the Juniper to-day? *(Taking long strides in the hot sun, peeping over top.)* A—h! *(Goes over the top)*

**BIRCH** *(lifting up her skirt and tripping after)*. What is it that they all see, and not I? *(Putting her head over)* A—h! there is a whole forest, both of Fir and Heather, and Juniper and Birch, waiting for us on the plain. *(Goes over)*

**JUNIPER.** This comes of reaching forwards.

**Acting the play.** By means of pantomime and imagining of actual stage settings the children will get a good deal of fun out of acting this play. By putting different children in each scene nearly every one in the class will have a part. Here is a good opportunity to show how team work is necessary in giving a play, how they must listen for one another's speeches (or "leads"), and how they can play the action, even if they do not have any equipment. Branches can be fastened to the children as costumes:

If such a blackboard arrangement is worked out, it is likely to produce better oral reading of the selection, because the pupils will now unconsciously dramatize, in reading from the board. After they have worked out this dramatic arrangement on the board and used it for oral reading, they should play the story spontaneously, using different wording each time.

**Making a tree booklet.** Correlate hand work. Let the children fold large pieces of paper, ordinary  $8\frac{1}{2}$  by 11 size, twice, so that when four large sheets are used, sixteen smaller pages will be made, when the sheets are cut apart. Yellow manilla paper should be used for a cover. The sheets should be sewed together or pinned by hand, thus forming a booklet  $5\frac{1}{2}$  by  $4\frac{1}{4}$  inches in size. On the front should be placed an appropriate design, with the printed names of the pupil, the school, and the object of the booklet.

Each page should be devoted to a description of a tree that the pupil can identify by drawing the leaf, telling when the tree blossoms, if the leaves fall, general character of the bark—in fact, all that the child has observed about the tree. See who can fill the booklet with the best descriptions, not exceeding one page for each tree. This means giving only the really important features. Show the children how they can outline these.

Needless to say, the booklets should be exhibited in the classroom.

**An Arbor Day program.** The following is suggestive:

A Recitation in Relay. <i>What do We Plant</i> . . . . .	Three pupils
A Recitation. <i>Morning-Glories</i> . . . . .	A pupil
A Recitation. <i>The Flowerphone</i> . . . . .	A pupil
A Declamation. <i>Newton and His Little Dog</i> . . . . .	A pupil
(Page 287, section 18)	
A Recitation in Relay. <i>Tom</i> . . . . .	Five pupils
A Play. <i>How the Cliff Was Clad</i> . . . . .	Seven pupils

**Information for the teacher.** Björnstjerne Björnson (1832-1910) was a famous Norwegian poet, dramatist, and novelist. His poem on "The Tree" is found in many school readers.

*Books on trees.* See your public library.

# CLEOPATRA AND THE CANDIDATE

(PAGE 142)

Homer Croy

## Silent reading by the pupils.

*Specific purposes in the reading:* To enjoy a good story; to see why the governor-elect might think the hen beautiful; to consider how a difference in handling the hen might have changed the course of the story.

**Study and class discussion.** The following are the "high lights":

1. The Indian game chicken compared with other varieties.
2. The hen as Willis's pet; his ambitions for her.
3. Her Marathon "stunts."
4. How Cleopatra met the Candidate — the funny situations.
5. The speech on chickens: varieties; how to care for them; food and shelter; various uses, etc.
6. Chickens as pets — pro and con.

**Summing up a story.** If a story is good, it falls naturally into definite stages, each of which contributes vitally to the worth and progress of the story. In this selection there are five:

- |  |  |
|--|--|
| <b>I. Introductory.</b><br>(Description of the hen)  | Section 1. Naming the new hen.   |
|  | Section 2. Description of her.   |
|  | Section 3. Her fondness for running away.                                      |
|  | Section 4. How she got into trouble.   |
| <b>II. Development.</b><br>(Coming of the candidate) | Section 5. The coming of the candidate.  |
|  | Section 6. The family go to hear his speech.                                   |
|  | Section 7. How the candidate got into Willis's carriage.                       |
| <b>III. Climax</b> (The speech)                      | Section 8. The candidate's speech to an unsympathetic audience.                |
|  | Section 9. How Cleopatra interrupted the speaker, but made friends.            |
|  | Section 10. The candidate's speech on the hen — saving the situation.          |
|  | Section 11. The candidate wins the audience by proving that he knows chickens. |
| <b>IV. Dénouement.</b><br>(Cleopatra's pursuit)      | Section 12. Cleopatra pursues the candidate.                                   |
|  | Section 13. She boards the train with Willis in pursuit.                       |
| <b>V. Conclusion.</b><br>(Election of the governor)  | Section 14. Governor-elect Bilby invites Willis for a visit.                   |
|  | Section 15. The candidate is elected; Willis visits his son.                   |

**Word-study by synonyms.** Excellent practice may be had in increasing vocabulary by supplying synonyms for certain words in a selection. In this story the following words invite such treatment:

*Ungainly* (awkward); *christened* (named); *peroration* (conclusion); *eulogy* (speech of praise); and *elated* (rejoiced).

It is well to encourage the habit of supplying other words for difficult expressions, even gathering the meaning from the context.

**Developing sensitiveness to humor.** In this story there are three distinct kinds of humor: (1) humor of situation; (2) humor of description, brought in throughout an entire paragraph; and (3) humor of phrasing. Examples of these are as follows:

*Section 2.* Phrasing: "beauty in a hen was only feather deep, any way."

*Section 3.* The description of Cleopatra's Marathons.

*Section 4.* (a) The description of how Cleopatra got Willis into straits.

(b) Phrasing: "sitting on top of the judge's piano, looking injured because some one did not play to her."

(c) Phrasing: "Willis lived in hope, bided in faith — and gathered five eggs a week."

*Section 5.* Phrasing: "presidential bow from the back platform."

*Section 12.* Description of Willis in pursuit of Cleopatra.

*Section 15.* Phrasing: "was chasing little, thin-legged Cleopatras over the gubernatorial chicken-yard."

**Getting the viewpoint in telling a story.** Develop in class discussion the point of view of (a) the farmer, (b) the hen, and (c) the governor, in working out the oral or written compositions. Ask pertinent questions: What would each of these tell? What scenes would be related? What would seem most exciting to each? Which would dwell on the humor, which on the practical phases, which on the unusualness? Show the class how to put themselves in the place of each speaker and view the occurrence as this one does.

**Motivating reference reading.** If you ask some one to look up certain information with the specific purpose of informing his classmates in a special talk from the front of the room, he is likely to do the work with more zest. It is well to guide outside reference reading by giving certain definite questions to which the children are to find answers.

For instance, such directions as the following are useful:

Find the ancestor of the common barnyard fowl. Note the qualities of the Indian game chicken. Find varieties of the domestic fowls, or chickens. Give the good points of each.

**Information for the teacher.** Homer Croy (1883- ) is an American humorist and story-writer.

*Indian game chickens.* A breed of game fowls produced by crossing the black-breasted red game (see *game fowl*) with varieties from India and Sumatra.

*Jungle fowl.* Any of several Asiatic wild birds, especially of India, from which domestic fowls are believed to have descended. They are similar to the domestic black-breasted game fowls.

## THE WIT OF A DUCK

(PAGE 174)

John Burroughs

**Information about the author.** See page 104

## THE STREAM THAT RAN AWAY

(PAGE 181)

Mary Austin

**Acting out a scene** impromptu fashion. By questions help the children to visualize the scene. Center attention, then, on the people who come to the scene. What would they be like? How might they be dressed? Try to give them names. Make them as concrete as possible. Personify the water. Contrast the Stream (or Water) before and after they left. What lesson had he learned?

**Information for the teacher.** Mary Austin has written delightful books about Indian life. You should be familiar with "The Basket Woman," the book from which this story is taken.

## THE SONG-SPARROW

(PAGE 74)

Henry van Dyke

**Oral reading by the teacher.** The teacher should make a special effort to bring out the pictures of the bird, the beauty of

the rhythm, and the song. To make children like bird poems, she should cultivate a conversational tone in reading.

**Study and discussion.** Among topics to discuss are:

1. Things Henry van Dyke has noticed about this bird; why he likes it best.
2. Identifying different kinds of birds: songs; size; shape and color; place where found, etc.
3. Various ways in which appearances are deceiving.
4. Personifying the song-sparrow; "suit of Quaker brown and gray," haunts humble places and low trees; lowly home; words true and free from art; friendly and full of heart.
5. Choice of favorite stanzas for reading aloud; practice imitating bird's song.
6. Things pupils like best: rhythm; pictures; fact that it is about birds.

**Developing appreciation in oral reading.** Let pupils choose their favorite stanzas, thus forcing them to form an opinion. The class should comment upon the way in which the reader brings out the picture and interprets the bird's call at the end. Cultivate the conversational tone. The best readers of the five stanzas should then be selected to read the poem aloud to another class or to the school in relay, at the opening exercises.

Ten pupils may be selected to read the story "Blizzard" in relay to the class, who will listen as a real audience, prepared to enjoy it.

**A device to deepen the impression.** A *bird calendar* will give an impetus to investigations in natural history. Get a large business calendar, place it upon a conspicuous part of the wall, and let pupils insert at the proper date the name of each bird when it is first seen in the spring. This will encourage the children to watch for the return of the birds. Pictures of the birds may be drawn and colored and marked with the dates.

**A Bird Day program.** The following furnishes motivated review and at the same time is interesting.

A Recitation. <i>The Eagle</i> . . . . .	A pupil
A Reading in Relay. <i>Bobby the Baby Robin</i> . . . . .	Seven pupils
(1-4, 5-9, 10-12, 13-15, 16-18, 19-21, 22-24)	
A Fable Retold. <i>The Partridge and the Crow</i> . . . . .	A pupil
A Recitation in Relay. <i>Walter von der Vogelweid</i> . . . . .	Thirteen pupils
A Story Retold. <i>The Wit of a Duck</i> . . . . .	Three pupils
A Recitation in Relay. <i>The Song Sparrow</i> . . . . .	Five pupils
Exhibit of Bird Boxes . . . . .	The class

**Information about the author.** Henry van Dyke (1852-) is an American clergyman, author, and teacher. Other bird poems are "The Maryland Yellowthroat," "The Veery," etc.

## MOVING DAY AT THE PETERKINS

(PAGE 12) Lucretia P. Hale

**Silent reading by the pupils.**

*Specific purpose in the pupils' reading:* To smile at the moving troubles of the Peterkins; to learn why they needed "looking after"; to become acquainted with the family.

**Study and class discussion.** Give attention to the following:

1. The advantages and disadvantages of moving. Draw the class into informal discussion of this by leading them to take sides and give reasons.
2. Reasons for this particular moving; the desires of the family; what a family must do when desires conflict.
3. Things to consider in moving to another house: its location; neighbors; size; conveniences, etc. Which of these do you think the Peterkins cared most about? Which do the class care most about?
4. Personal qualities of this family: the qualities good to live with; the qualities that jar in family life; your choice of a Peterkin friend. Urge the pupils to select one of the family as friend and defend him. This makes another good topic for informal discussion, because the class take sides.

**Visualizing characters and actions.** Let pupils divide the Peterkins among them. Let others take the carters, the carpet woman, and the Lady from Philadelphia. These twelve different people, then, should be discussed as to (a) how they acted, and (b) what they thought about the moving. Much fun may be introduced into the talks by having each pupil impersonate the character, come to the front of the room, and talk to the class as if he were the actual person. This gives a monologue. A second group of twelve pupils might discuss faults in the moving as each saw it and suggest improvements.

**Study the illustration of the story.** Talk over the funny details. A chance for good work in visualization is lost every time a class passes by an illustration with a bare glance. If the publisher goes to the expense and trouble to have an artist



make an illustration, let us take the time to use the picture as it is meant to be used. Every illustration in a textbook should be a part of the class study.

**Plot subservient to characterization.** This story is a good illustration of the narrative in which character interest is superior to plot interest. The incidents of the plot are very minor. In this respect the book is like Mrs. Gaskell's "Cranford." In stories of this sort the author silently invites the reader to "come right in and join us — get to know us — see us at close range — like us or dislike us — but *get to know us!*"

There is place in class discussion, then, for all kinds of observations about the Peterkins, — little betrayals of character, family weaknesses, individual differences, crankinesses, pet habits, all the things that make personality.

**Arousing greater interest in a book and stimulating oral reading.** A further adventure of the Peterkins is given in the Riverside Fifth Reader. Appoint several pupils to read this aloud to the class, thus motivating the oral reading. The class will be eager to listen. Encourage the pupils to get the book, "The Peterkin Papers," from the public library.

**Information for the teacher.** Lucretia P. Hale (1820-1900) was noted especially for her humorous accounts of the Peterkin family.

## THE STORY OF VERDUN BELLE

(PAGE 132)

### A Newspaper Story

**Teaching children to read newspapers more understandingly.** On page 132 a brief description of the average newspaper is given. Bring a newspaper to class and point out the boys and girls the different features spoken of. Show newspaper items frequently are excellent material for prompt reading aloud. These might well be clipped from the newspaper and pasted on heavier paper to preserve them. At certain times they may be passed out to the class for prompt reading.

**The dog in war.** The following official citation shows what the dog has done in war times. It will make an interesting story to tell the class.

**Dog, Wounded Twice in Action, Cited by His Colonel for Bravery**

*Following is an official citation:*

Name ..... Don  
 Rank ..... Mascot  
 Date of enlistment ..... May 17, 1917  
 Allotment ..... None  
 Insurance ..... None  
 Emergency address ..... Co. B, 106th Inf.

Remarks — Wounded September 2, 1918, Vierstraat Ridge, machine gun bullet, left foreleg; wounded September 29, 1918, Hindenburg line, shrapnel, neck. Absent without leave, June 20 to 22, 1918.

Note — Fearless and true and always faithful to his comrades, Don, Company B, 106th Infantry's famous mascot, desires special mention, and with full consent of the entire company this note written on his service record:

Joined B Company, of the 23d Regiment, while camped at Yorktown, N.Y., and continued a member of this company at Camp Wadsworth and throughout all engagements overseas. Twice wounded, both times in battles, he is entitled to wear two wound stripes, also a service stripe for his six months' overseas service. Being always a good mascot, and a neat one, he is also entitled to wear the division insignia.

It is requested that Don be given a conspicuous position in the line of march when the regiment parades for the New Yorkers and Brooklynites.

U.S. S. Leviathan, March 4, 1919.

The commanding officer of Company B, 106th United States Infantry, has authority to place Don in any position either in front or rear of the company, as he may choose, during any parade of the regiment in the United States.

FRANKLIN W. WARD,

Colonel 106th U.S. Infantry.

*Note — Don is a collie.*

**A Democracy Day program.** The following program is appropriate for Democracy Day, which may be celebrated April 6th, November 11th, or on any patriotic occasion.

A Story Retold. <i>Betsy Ross and the Flag</i> . . . . .	Two pupils
A Recitation. <i>How Cyrus Laid the Cable</i> . . . . .	A pupil
A Play. <i>The Soldier's Reprieve</i> . . . . .	Five pupils
A Recitation in Relay. <i>Pocahontas</i> . . . . .	Four pupils
A Reading in Relay. <i>The Story of Verdun Belle</i> . . . . .	Six pupils
(3-4, 5-6, 7-10, 11-15, 16-18, 19-20)	
A Recitation in Unison. <i>A Community Pledge</i> . . . . .	The class
A Flag Raising. (In the school yard.) . . . . .	The class
A Declamation. <i>The Flag of Our Country</i> . . . . .	A pupil

**Discussion of the illustrations.** Charles Huard is the artist who has drawn the two pictures. How is the ambulance identified? How does he show the effect of a shell? Where is Red Cross headquarters? How is it shown? What things in the pictures show that this is a war-swept region? Talk about the dangers that the ambulance men and stretcher-bearers face.

### THE OLD CLOCK ON THE STAIRS

(PAGE 267) Henry Wadsworth Longfellow

**Object of the illustration.** Many children have not the slightest idea of what a "grandfather's clock" looks like. For that reason the picture of the clock is inserted on each page. Be sure to point out the fact that the clock is taller than a man. Tell about the quaint things that different clockmakers painted on the face of the clock above the figures. Urge the children to look for real antique clocks in their community and to describe them. Develop as much as you can a feeling of interest in old pieces of furniture that are built on lovely lines. Make the children see that the word *antique* is not used in a belittling way. Stress the point that old things are not beautiful because they are old but on account of some quality about them. Some "old things"—as chromos, etc.—offend our ideas of real art.

The clock in the poem was originally in the Gold house in Pittsfield, Mass., the homestead of Mrs. Longfellow's grandfather.

### HOW KID GLOVES ARE MADE

(PAGE 79) Eva March Tappan

**Silent reading by the pupils.** The introduction gives specific motives for the pupils: (1) To be alert to learn the new methods of glove making and to compare them with the old methods; (2) to observe the division of labor.

**The teacher's grasp of the organization of a selection.** Every teacher should have clearly in mind the organization of a selection of this kind; as,

## I. How the First Kid Gloves Were Made

- ¶ 1. *The proverb about gloves:* Spanish leather; French design; English workmanship
- ¶¶ 2-4. *How the first gloves in the United States were made:* Tanning buckskin by rubbing brains of deer on fleshy side of hide; patterns of cardboard or shingle drawn with crude pencil; the workers, farmers' families; the implements, a three-sided needle and waxed thread
- ¶ 5. *How the industry changed:* Sewing machine displaced hand labor; factories were built; new ways of tanning were devised; new leathers were used; kids were raised for their skins
- ¶ 6. *The origin of Mocha and suede gloves:* Mocha from name of coffee; suede from Swede

## II. Modern Glove Making

- ¶ 7. *Preparing the skins:* Sheepskin and lambskin used for "kid" gloves. Process in preparing skins: salted, cleaned, hair taken off, soaked in alum and salt, washed, dried and stretched, softened with flour, salt, and yolk of eggs ("custard"), revolved in an iron drum, stretched and washed clean from alum, salt, and "custard"
- ¶ 8. *Dyeing and thinning the skins.* (1) Brushed lightly with coloring matter; (2) moistened, rolled, left to season, (3) thinned by "mooning"
- ¶¶ 9-10. *Two methods of cutting the skins.* (1) "Block cutting" quick, easy, cheap; (2) "table cutting," slow, difficult, expensive
- ¶¶ 11-12. *Sewing the gloves.* Number of pieces; machine and hand work; embroidery; number of persons at work on glove; final shaping
- ¶ 13. *Historical and personal associations of the glove.* (1) Sending it as one's personal representative in opening a fair; (2) throwing down a glove as a challenge; (3) calling for "the Queen's champion"

**Reading aloud.** Closeness of attention and memory of minor details may be deliberately trained in this selection by having the class close their books during the reading of the paragraphs that give the details about the various processes in glove making. Then have practice in summarizing each paragraph. The pupil who gives the summary of the paragraph after it is read should step to the front of the room, face the class, and begin somewhat as follows:

"The paragraph that — read describes how the gloves are cut. First, —"

The class should be on the alert to detect the omission of important details in the account. Impress upon them the

importance of giving the steps in a process accurately and in the right order.

**Information about the author.** Eva March Tappan is the author of numerous books. Her Industrial Readers give interesting and simple accounts of the making of common things and the operation of the ordinary industries.

## THE WONDERFUL ADVENTURES OF NILS

(PAGE 205)

Selma Lagerlöf

**Focusing attention on a definite question.** The introduction focuses the child reader's mind on humane treatment of animals, especially his own treatment compared with that of the boy in the story.

**Grasping the dominating thoughts of a selection.** Teacher and class should try to train themselves to select quickly the dominating ideas of a selection and to see how the paragraphs group themselves in developing these ideas. In this story, the following big portions stand out:

### I. Something Happens to Nils

¶¶ 1- 5. What the mirror showed. Describe the picture

¶¶ 6- 9. Nils starting off to find the elf folk

¶¶ 10-15. How the birds, the geese, and the chickens treated him. Why in this way?

¶¶ 16-25. Meeting with the cat. Why this scene?

¶¶ 26-35. How the cows greeted him. Why?

¶¶ 36-39. His unhappiness. Why?

### II. The Journey through the Air

¶¶ 40-43. The passing of the wild geese. Why?

¶¶ 44-50. How the tame gander joined them. Why? Why did Nils ~~also~~ too?

¶¶ 51-52. Nils flying through the air. Where? Feelings?

¶¶ 53-58. What he saw when he looked down. Why this appearance? Compare to aeroplane

**Information about the author.** Selma Lagerlöf is a Swedish novelist of great power. She won the Nobel prize for one of her novels. Her book, "Wonderful Adventures of Nils," *should be read by the teacher and by the class.*

## THE YELLOW VIOLET

(PAGE 297)

William Cullen Bryant

**Conversation and discussion.** The following topics are covered in the questions:

1. *Habitat* of the yellow violet (where found).
2. Descriptive expressions.
3. Prosaic and poetic words.
4. Poetic ideas of spring.
5. Fanciful names for wild flowers.
6. Treatment of wild flowers.
7. Reading aloud favorite stanzas.

**A May Day program.** Choose from the following, or give the program complete in a class period.

A Recitation in Relay. <i>The Song-Sparrow</i> . . . . .	Five pupils
A Recitation. <i>The Eagle</i> . . . . .	A pupil
A Reading in Relay. <i>The Whittier Meadows</i> . . . . .	Six pupils
(page 241, sections 1-6)	
A Recitation. <i>Morning-Glories</i> . . . . .	A pupil
A Recitation. <i>A Flowerphone</i> . . . . .	A pupil
A Declamation. <i>French Polish for Pigs</i> . . . . .	A pupil
(page 54, sections 9-11)	
A Play. <i>How the Cliff Was Clad</i> . . . . .	Seven pupils
A Recitation. <i>Talking in Their Sleep</i> . . . . .	A pupil
(Review from last year, Fourth Reader)	

## AN ORDER FOR A PICTURE

(PAGE 41)

Alice Cary

**A Mother's Day program.** The following selections make a delightful program of review. A copy of Whistler's picture of "Mother," even in a cheap print, may be given the place of honor in the room..

A Recitation in Relay. <i>The Old Clock on the Stairs</i> . . . . .	Nine pupils
A Reading. <i>A Happy Family</i> . . . . .	A pupil
(Stream that Ran Away, sections 15-19)	
A Recitation in Relay. <i>Tom</i> . . . . .	Five pupils
A Recitation. <i>Somebody's Mother</i> (Fourth Reader) . . . . .	A pupil
A Reading. <i>An Italian Mother</i> . . . . .	A pupil
(Agnese and Her Fruit-Stand, sections 1-6)	
A Recitation. <i>The Quest</i> . . . . .	A pupil

**Information about the author.** Alice and Phoebe Cary were sisters, who were born near Cincinnati and later moved to New York City. They have written a number of lovely poems. Phoebe Cary is best known in school readers through her "Leak in the Dyke."

### IRON, THE EVERYDAY METAL

(PAGE 106)

Eva March Tappan

**Supervising silent reading.** This selection is excellent material for a study lesson in the class period. The class may read the paragraphs together silently. At the end of each paragraph the teacher should question them upon the contents of the paragraph. There are two good ways to do this: (1) to draw out the contents by judicious questioning, and (2) to lead the children themselves to frame questions about the paragraph just read and, then, to have the class answer them.

**Short prose as declamations.** You will find the first and the last paragraphs in this selection excellent material for memorizing. Before asking the class to memorize a paragraph the thought of the paragraph should be fully talked over, sentence by sentence. Frequently key words may be selected to use as guide-posts in aiding memory. For instance, in section 1, *Did you, vegetables, fish, clothes, books, and houses* are key words.

**Flavor of an illustration.** What things are suggested by the silhouette on page 106? What sort of city does it typify?

**Outlining a selection.** The teacher should make for her guidance an outline similar to the one given on page 147 about the making of kid gloves.

**Information about the author,** see page 148.

### HOW THE ROBIN CAME

(PAGE 252)

John Greenleaf Whittier

**Making an Indian play out of the poem.** With very little effort a brief play may be made out of the poem. This can be

done as a class or as individuals. The *characters* are three in number: the Indian Chief, his Son, and the Robin. The *time* embraces eight days. The *place* is at the trial-lodge.

Scene 1. The first day; in the trial-lodge

INDIAN CHIEF (*to his son*). You are well-nigh grown, my son, so the time has come for you to test your manhood by staying in this lodge alone without food and drink and rest —

SON. Yes, no drink — no food — but surely I may lie down and sleep when night drops its dark curtain over all!

INDIAN CHIEF (*sternly*). No sleep! — Youths such as you must show your manhood by your strength and power to endure, to be a warrior great —

SON (*interrupting*). Father, I'd rather be —

CHIEF (*leaving the lodge*). Enough! — For seven days and seven nights alone you stay, no water, food, nor rest. At the seventh day I shall return.

(*The Chief departs*)

Scene 2. The seventh day; inside the trial-lodge

(*Enter the Chief*)

SON (*half reclining, weak, moaning*). Father, spare me, for I faint.

CHIEF (*haughtily*). You shall be a hunter good,  
Knowing never lack of food;  
You shall be a warrior great,  
Wise as fox and strong as bear;  
Many scalps your belt shall wear,  
If with patient heart you wait  
Bravely till your task is done.  
Better you should starving die  
Than that boy and squaw should cry  
Shame upon your father's son!

(*The Chief leaves the lodge*)

Scene 3. Interior of the trial-lodge; morning of the eighth day

CHIEF (*carrying boiled samp and moose meat proudly*). Rise and eat, my son!

(*As the son does not stir, the Chief lays the food down, leans over the youth, and finds him dead. He lays the bow, pipe, knife, and wampum-braid beside the boy and then sinks down himself in grief, his head in his hands*)

ROBIN (*speaking aloud*). Mourn me not.  
I, a bird, am still your son,  
Happier than if hunter fleet,  
Or a brave, before your feet  
Laying scalps in battle won.  
Friend of man, my song shall cheer  
Lodge and corn-land; hovering near,  
To each wigwam I shall bring  
Tidings of the coming spring;



Every child my voice shall know  
 In the moon of melting snow,  
 When the maple's red bud swells,  
 And the wind-flower lifts its bells,  
 As their fond companion  
 Men shall henceforth own your son,  
 And my song shall testify  
 That of human kin am I!

**Acting out the play.** See page xxxvi. If the poem is memorized by the class, impromptu dramatization will be much fun. Children can plan Indian costumes themselves and rig up a tent to stand for the trial lodge.

**Making a stage setting.** See Introduction, page xxxvi.

## WILLIAM TELL

(PAGE 221)

Augusta Stevenson

**The play in print.** Point out the difference between conversation and action or by-play, as shown by the latter's being printed in italics and enclosed in brackets or parentheses. In writing a play italics are designated by underlining once.

Show why there are four scenes, each scene necessitated by a change of place. A change in time only, the place remaining the same, would also necessitate a new scene, or at least a dropping of the curtain.

Show how a play, or drama, logically falls into five stages: (1) the introduction, giving the who, the where, and the beginning of the trouble; (2) the complicating incidents, or development; (3) the climax, or point of highest interest, or turning point; (4) the unraveling incidents leading out of the difficulty, often called the *dénouement*; and (5) the conclusion, or way it turned out. In this simple play these are as follows:

### Introduction — Scene 1

1. Walter trained to shoot well; reason.
2. Suggestion of trouble between Tell and Gessler (former's turning a corner rather than bow to the latter).
3. Family's resolution that Tell was right.
4. *Tell decides to break in Walter to responsibility; son starts out with father.*

**Development—Scene 2**

1. Tell instructs son not to answer questions about father.
2. Gessler's hatred of Swiss revealed.

*Scene 3*

3. Walter meets Gessler and refuses to answer questions about father, even though threatened with imprisonment.
4. Gessler takes Walter to Altdorf.

*Scene 4*

5. News of more tyrannies.
6. Tell meets men with cap on pole but tries to avoid.
7. Soldiers catch Tell and friends face to face; Tell ignores cap; soldiers seize Tell.
8. Gessler enters with Walter; detects resemblance to Tell.

**Climax—Scene 4**

1. Gessler's diabolic revenge; shoot an apple from son's head.

**Dénouement—Scene 4**

1. Tell claims boy as his son; Gessler owns that he knew it.
2. Tell refuses to shoot.
3. Gessler threatens to send boy to prison; Tell begs to die instead.
4. Gessler decrees that Tell must shoot to free both, or both will be imprisoned.
5. They start to bind the boy; he refuses to be bound; stands.
6. Boy tells father that he is not afraid; father's courage strengthened.
7. Tell shoots apple from head.

**Conclusion—Scene 4**

1. Gessler frees father and son.

**Trying out parts in oral reading.** Actual presentation of this selection as a play will furnish an effective motive for effort on the part of the pupils to improve in oral reading. Appoint some one in the class to read the explanatory parts, then let different pupils read the character parts in the different scenes. Have several candidates for the different parts and try them out. Let the rest of the class offer helpful comments and show one another how to read effectively.

**Presenting the play.** The children should work out their own ideas as much as possible in devising scenery and costumes. Appoint committees to attend to various matters, instead of doing these things yourself, and thus getting the executive training yourself.

The shooting of the apple from the boy's head must be "faked" in some way. Some children will suggest going through the motion of shooting and at the right moment pulling a thread attached to the apple on the boy's head, thus making the apple fall to the ground as if dislodged by the shot. Of course there can be no attempt at real shooting.

#### Information for the teacher.

*William Tell.* William Tell, the legendary Swiss patriot and archer who for refusing to salute the cap which Gessler, the Austrian governor, had set up in the market-place, was sentenced to shoot an apple from the head of his own son. This he successfully did. He subsequently shot Gessler and freed his country from Austrian oppression. The Tell legend in its essential features is widely spread over Europe and Asia.

*Alt Dorf* (ält' dôrf), a market town, capital of Uri Canton, Switzerland, noted for a statue of William Tell.

*The Author.* Augusta Stevenson, formerly a teacher in the Indianapolis public schools, has written a number of excellent classics in dramatic form. These are suited to the different grades.

### OLD TREES

(PAGE 138)

Father Ryan

**A Memorial Day program.** The following program is suggestive:

A Recitation. <i>The Old Flag Forever</i> (Fourth Reader)	. . .	A pupil
A Recitation in Unison. <i>A Community Pledge</i>	. . . . .	The class
Five Talks. <i>Brave Deeds of Our Heroes</i>	. . . . .	Five pupils
A Reading in Relay. <i>The Story of Verdun Belle</i>	. . . . .	Six pupils
(3-4, 5-6, 7-10, 11-15, 16-18, 19-20)		
A Recitation in Relay. <i>Old Trees</i>	. . . . .	Two pupils
A Flower Play. <i>Memorial Day</i> (Fourth Reader)	. . . . .	Three pupils
A Declamation. <i>The Flag of Our Country</i>	. . . . .	A pupil

### A VISIT TO BRYANT

(PAGE 289)

**Supervised silent reading.** See page 95.

**Sifting out facts about Bryant's life.** See page 95.

**The Reading Club.** See Introduction, page xliii.

**The spur of competition.** See page 117.

**Blackboard outline review.** Follow the heads given in the study equipment, but put the four outlines on the board, side by side. This will make a more concrete appeal than outlining on paper or merely talking about the facts.

A "Great American Writers" program. You will find abundant material in the following program to call out all the abilities of the class. Urge them to make this the best work of the year.

- I. The Life of Longfellow . . . . . Retold by several pupils
  - A Recitation. *The Old Clock* . . . . . A pupil
  - A Recitation. *Walter von der Vogelweid* . . . . . A pupil
  - A Declamation. *The Laboring Man and the Psalm of Life*  
(Page 22) . . . . . A pupil
- II. The Life of Whittier . . . . . Retold by several pupils
  - A Recitation. *The Brown Dwarf of Rügen* . . . . . A pupil
  - A Play. *How the Robin Came* . . . . . Three pupils
  - A Recitation. *The Frost Spirit* . . . . . A pupil
  - A Declamation. *The Fish I Did n't Catch* (page 243) . . . A pupil
- III. The Life of Hawthorne . . . . . Retold by several pupils
  - A Reading. *Isaac's Little Windmill* . . . . . A pupil  
(Page 284, sections 10-18)
  - A Declamation. *Sir Isaac and His Dog* . . . . . A pupil  
(Page 287, section 18)
- IV. The Life of Bryant . . . . . Retold by several pupils
  - A Recitation. *The Yellow Violet* . . . . . A pupil
  - A Recitation. *The Gladness of Nature* . . . . . A pupil

## THE GLADNESS OF NATURE

(PAGE 299)

William Cullen Bryant

**Comparisons of poems.** With work in the grades comparisons of poems must be along very obvious lines. Stress the fact that accuracy in statement is very worth while. Lead the children, first, to compare along mechanical, or formal, lines: because such a comparison is the easiest kind. For instance,

How many stanzas are in each poem?

How many lines are in a stanza in each poem?

Is there a refrain in the poem?

What is the title of each poem?

What is each poem about? Does the title sum this up?

After the class has talked about such obvious things as these, lead them into a comparison of the thoughts of the poems.

### OLD FLAG

(PAGE 139)

Hubbard Parker

**A Flag Day program.** Give the following program in a class period:

A Recitation in unison. <i>Community Pledge</i> . . . . .	The class
A Play. <i>The Soldier's Reprieve</i> . . . . .	Five pupils
A Declamation. <i>The Flag of Our Country</i> . . . . .	A pupil
A Play. <i>Betsy Ross and the Flag</i> . . . . .	Five pupils
(See Manual, page 131)	
A Flag Raising in the School Yard . . . . .	The class
A Recitation in Relay. <i>Old Flag</i> . . . . .	Five pupils

### WASHINGTON, BETSY ROSS, AND THE FLAG

(PAGE 122)

Harry Pringle Ford

See page 130

### THE STORY OF DAVID

(PAGE 188)

George Hodges

**Preventive measures in pronunciation.** Prevent mistakes in pronunciation by practicing the words given at the beginning of the selection.

**Motivating silent reading.** In the children's minds the customs suggested in the introduction will be paramount. The children will read with an eye open for the things that showed how people lived three thousand years ago.

**Making an impromptu play.** The first part of the story gives two excellent scenes to play: (1) that at the farm, in sections 6-12, when Samuel anoints David; and (2) that at court, in sections 13-18, when the shepherd lad quiets the king. Make up the speeches that are not given.

In the second part there are also two scenes: (1) that at the farm, in sections 20-22, where the shepherd lad is sent with provisions; and (2) that on the plain, sections 23-40, in which

David meets and overcomes the giant. Children will delight in acting out the last scene.

**Information for the teacher.** George Hodges (1856-1919) was a prominent Episcopalian divine.

## RAIN IN SUMMER

(PAGE 270) Henry Wadsworth Longfellow

**Oral reading by the teacher.** The teacher should try to bring out the pictures in the various stanzas. Note the adjectives applied to rain, — *beautiful, welcome, incessant, showery*. In each stanza note the words that boldly paint the picture.

Read slowly or fast to bring out the spirit of the rainfall. For instance, the second stanza pictures a fast downpour; the third, on the other hand, is slow, so that the sick man can drink in the cooling breath of the rain. The last three stanzas are more easily grasped if they are read rapidly, so that the thought-groups are given in their entirety. Incidentally these paragraphs furnish excellent practice in breath control.

The pupils may listen with eyes closed, so as to concentrate upon building complete pictures, — things seen, odors, sounds. Stimulating discussion may be aroused by urging the children to compare their pictures. Some little youngster may even be able to give you a picture for the last stanza — angels bearing the dead aloft to heaven.

**Pictures in the poem.** There are literal pictures in the first seven stanzas, and fancies of the poet in the last three. Naturally, the poetic fancies are the more difficult. Be satisfied if the class as a whole get the literal pictures. If the last stanzas are well read, some of the mystery of the rain will sink in.

## (a) Literal pictures

1. Beauty of the rain in streets and lanes, lessening heat and settling dust.
2. Welcome rain pouring on the houses — on roofs, through spouts, against the panes, down the gutters. Note how the spout "swallows."
3. The sick man's blessing on the coolness of the rain.
4. Pleasure in the rain — the boys sail boats in the flooded gutters.
5. Dried fields and meadows welcome the refreshing rain.

6. Oxen mutely thank the rain for rest from labor, and the vapors and scents.  
Note the results of rain: clover-scented gale, vapors, smoking soil.
7. The farmer sees more crops in the rainfall. His thrift and hope of gain.

(b) The poet's fancies

8. Aquarius walking through the sky scatters showers on earth.
9. The poet follows the rain drops to the graves of the dead, down to the springs, through the underground waters, and in the rainbow.
10. The seer sees perpetual change in the universe — death, birth, death, birth — rainfall, sun drawing up the water, rainfall, sun drawing water — one after the other, these going on forever and forever.

### A PROGRAM OF REVIEW

**Poems committed to memory.** See page 123.

Brown Dwarf of Rügen, page 246.  
Gladness of Nature, page 299.  
How the Robin Came, page 252.  
Old Clock on the Stairs, page 267.  
Old Flag, page 139.  
Old Trees, page 138.  
Order for a Picture, page 41.  
Rain in Summer, page 270.  
Riddle, page 94.  
Song-Sparrow, page 74.  
Tom, page 178.  
Yellow Violet, page 217.

**Declamations to review from memory.** See page 124.

Sir Isaac Newton and His Dog Diamond, page 287 (18).  
Everyday Uses of Iron, page 106 (1).  
Everyday Uses of Iron, page 112 (16).

**Short oral readings for review or tests.** See page 124.

Tom Bailey's Initiation, page 38 (30-37).  
When Lincoln Pardoned, page 128 (17-28).  
Betsy Ross and the Flag, page 122.  
Partridge and the Crow, page 187.  
Isaac Newton and His Windmill, page 284 (10-13).  
How the Brook Got Past, page 218 (5-8).  
Cleopatra as a Racer, page 143 (3-4).  
When the Drake Reached Home, page 177 (15-18).  
The Stream and the Miners, page 182 (6-11).  
What Nils Saw from the Gander's Back, page 215 (54-58).  
David as a Boy, page 189 (4-5).

**A Play.**

William Tell, page 221; The Story of David, page 188.

## NOTES



## SELECTIONS ARRANGED TO SUIT THE YEAR

(This order is followed in the Manual, but teachers should feel free to rearrange selections whenever the needs of their classes suggest a different order.)

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## SIXTH READER

### I HEAR AMERICA SINGING

(PAGE 96)

Walt Whitman

**The Labor Day parade: correlating poetry with pageant.** This little poem of Walt Whitman's has been selected for the first week of school because it so well assembles the various phases of labor and lifts them above the prosaic plane. Talk over the Labor Day parade as it has been in the past. What kinds of labor are represented in it? How has labor organized? What is the dignity of labor? What is it that raises labor above the sordid? — Think about these questions.

**Blackboard reading of a poem.** It is often an excellent plan to copy a short poem like this on the board where it can be seen more easily than in the book. Underline the words that name occupations. Discuss whether the mother has an occupation. "Man's work runs from sun to sun, but woman's work is never done!"

**Breaking the class into careful work with a study equipment.** Copy the questions on another space at the board. Take them with the class, one by one. Show the class, — by doing the answering right then and there, — how to follow a question persistently until it is really answered in full. Put the answers on the board in the form of an outline; as,

5th question: things that prevent a man's advancing to a better position or pay

1. Drinking.
2. Carelessness at his work.
3. Tardiness.
4. Slowness or laziness.

**Information about the author.** Walt Whitman (1819-1892) was one of our later poets. His boyhood was spent on a

secluded part of Long Island, where blacksmith, farmer, carpenter, clergyman, woodchopper, mechanic, mason, sailor, teacher, and college student all mingled as members of one big family. He loved especially to sing of the democracy of American life. He said "The working man and the working woman were to be in my pages from first to last."

### THE FLAG-RAISING AT RIVERBORO

(PAGE 1)

Kate Douglas Wiggin

**Testing the pupils and forming a plan for personal improvement.** When a new class comes to a teacher one of the first things she should do is to test in some way the powers of the individuals in the class. Each child can be tested for rates of silent reading and of oral reading; for ability to get content in silent reading; and for ability to get content in listening to oral reading. If such tests are made at the beginning of the school year, they may be repeated at stated intervals, and improvement can be noted and deliberately worked for along lines needed by each pupil. The class average may be ascertained for the different kinds of reading, and great interest aroused in the class in urging them to improve personally for the sake of raising the class average.

In this selection directions are given for testing each pupil's powers of attention and retention (listening). The teacher will read the selection aloud to the class, pausing at the end of each teaching unit for (1) the test and (2) class study. In reading aloud, she should give a synonym wherever she thinks a word may be beyond any child. This can be done without the slightest interruption of the reading, by simply repeating the other word, as a second thought. She should practice the reading herself so that she reads well.

There is an added advantage in having this first selection of the school year read aloud by the teacher. It is likely to give *the child* an agreeable impression of his work in reading. It *should catch* the interest and hold the attention of each child.

**Simple questions for a test.** Before beginning the reading ask pupils to write their names at the top of a sheet of theme paper, with the date, and the grade. Then let them lay these papers aside, face down, so that they catch no curious eye. Next, the teacher tells the class that she is going to read them a story. Instead of letting them read the introductory account for themselves, it is well for her to use this herself to introduce the story. The children should sit in comfortable positions, with no books whatsoever, but alert to listen and enjoy.

Then she reads aloud in her clearest, most interesting voice.

When she concludes, she should ask the children to take their papers before them and copy the questions she dictates about the story. A good way is to dictate the question and have the children copy and answer it at once, meanwhile watching to see who are the slow thinkers. Observation will tell her much about the mental working of the children. The questions may also be multigraphed, with blanks left for the answers.

The following simple questions are suggestive:

### I. Preparations for the Flag-Raising

1. How are they going to get a flag? [Make it.] 2. What parts are the boys to take? [Fife and drum.] 3. What is each girl to do? [Sew a star on the flag.] 4. Who is to represent the State of Maine? [Rebecca.] 5. What is the teacher's name? [Miss Dearborn.]

### II. The Unwelcome Return of Mr. Simpson

1. What is the name of Abner Simpson's daughter? [Clara Belle.] 2. Why did people dislike Simpson? [He stole; or he was a thief.] 3. Tell one thing that Mrs. Simpson did for the ladies of Riverboro. [Washed, or scrubbed.] 4. To what little town did Simpson move with his family? [Acreville.] 5. What color of hair did Simpson have? [Red.]

### III. How the State of Maine Saved the Flag

1. Who was driving the horse? [Simpson.] 2. Why did Rebecca ask to ride with him? [He had the flag.] 3. Where did Simpson say he found the bundle? [In the road.] 4. Did he know that the flag was in the bundle? [No.] 5. Who accused Rebecca? [Mrs. Meserve.]

**Using reason in testing.** Do not have tests at the end of each part of the story. That procedure would overdo the test idea and make the children dislike reading. Select the portion of the story which you want to test for listening (probably the

first, for it is wise to read the first part to them yourself), and if you wish you could have the brief test of Part II or Part III after the children have read silently.

Do not let the idea of test frighten the pupils. Learn to have a test very quickly and easily.

**Building up characters and scenes.** Explain the meaning of *dramatis personæ* (l'rām' à tīs pēr sō' nē), or "persons of a drama." In questioning build up the names of the people in the story by writing them upon the blackboard like the *dramatis personæ* of a play, the class supplying information about each:

**People of Riverboro Center, Maine**

<b>Men</b>	{	Mr. Judson Baxter, the minister	
		Mr. Jeremiah Cobb, the stage driver, to be Uncle Sam	
		Mr. Seth Strout, to hang the flag	
		Captain Nahum Carter, Dick's grandfather	
		Squire Bean, organizer of the Boys' Corps	
<b>Boys</b>	{	Dick Carter, captain of Boys' Corps	
		Other boys in the fife and drum corps	
<b>Ladies</b>	{	Mrs. Baxter, minister's wife, who suggested flag-raising	
		Mrs. Burbank, member of a committee	
		Miss Dearborn, the teacher	
		Miss Miranda Sawyer	} Rebecca's aunts, with whom she lives
		Miss Jane Sawyer	
<b>Girls</b>	{	Rebecca Randall, representing the State of Maine	
		Huldah Meserve, the rich girl	
		Minnie Smellie, noted for her clothes	
		Alice Robinson, the pretty girl	

**Time and place of the story**

At Riverboro Center, Maine, the end of August, and the beginning of September.

**Making a dramatic arrangement of the story.** Few stories furnish material so easy for dramatic arrangement as this one. Nearly all the speeches are given. Speeches not given should be made up in class and put on the board, or worked out as a composition lesson by the pupils. In talking over the lesson units bring out the dialogue portions for each, to help the class visualize the scene and the speakers. There is nothing better than impromptu dramatization for visualization.

The story may be arranged in four short scenes for Act I, and two scenes for Act II. The following outline gives the key for the arrangement, and shows definitely what is given in the book and what must be supplied by the pupils. Divide the class into committees, each committee to work out the dramatic arrangement of some part of the story.

Title: [Make up a new title]

Dramatis personæ: [Take as worked out on the blackboard in the discussion]

Setting: Time and Place. [Take as worked out in discussion]

## ACT I

### Scene 1. At the Dorcas Society meeting [sections 2-6]

(*Mrs. Baxter, Miss Dearborn, and ladies sewing*)

MRS. BAXTER.....[Make up speech proposing flag].....

It may not be.....[quote].....with their own hands.

(*Ladies nod approval*)

MISS DEARBORN (*modestly*). How.....[quote].....in it.

MRS. BAXTER. Just.....[quote].....year.

### Scene 2. In front of Miss Sawyer's House [sections 14-20]

(*Rebecca and Mrs. Baxter*)

REBECCA. [Tell how said].....[quote].....

MRS. BAXTER.....[quote].....

REBECCA. [Tell how said].....[quote].....

MRS. BAXTER.....[quote].....

REBECCA. [Tell how said].....[quote].....

MRS. BAXTER [Tell how said].....[quote].....

### Scene 3. The meeting at Mrs. Baxter's [sections 23-29]

(*Mrs. Baxter, Mrs. Cobb, Miss Dearborn, Mrs. Burbank*)

MRS. BAXTER.....[Calls meeting to order and states purpose].....

MRS. BURBANK.....[Suggests Alice Robinson and gives reason].....

MISS DEARBORN.....[Objects, gives reason].....

MRS. COBB.....[Suggests Minnie Smellie and gives reason].....

MRS. BURBANK.....[Objects, gives reason].....

MISS DEARBORN.....[Suggests Huldah Meserve and gives reason].....

MRS. BURBANK.....[Objects; quote].....

MRS. BAXTER.....[Suggests Rebecca; quote].....

MRS. BURBANK.....[agrees].....

MISS DEARBORN.....[agrees].....

MRS. COBB.....[agrees].....

MRS. BAXTER.....[Announces Rebecca and closes meeting].....

## SIXTH READER

## Scene 4. In Mr. Baxter's study [sections 44-52]

(Rebecca and Mr. Baxter)

MR. BAXTER. . . . . [Welcomes Rebecca].  
 REBECCA. [Tell what she did]. . . . . [quote].  
 MR. BAXTER. . . . . [quote].  
 REBECCA. . . . . [quote].  
 MR. BAXTER. That's a . . . . . [quote].  
 REBECCA. . . . . [quote].

## ACT II

## Scene 1. Monday evening; on the road [sections 56-92]

(Rebecca and Mr. Simpson)

REBECCA (*approaching wagon and noticing flag in back*). . . . . [quote].  
 SIMPSON (*turning around in seat; heartily*). . . . . [quote].  
 (*Rebecca climbs into the wagon*)  
 SIMPSON. . . . . [Make up speech about Acreville].  
 REBECCA (*trembling*). . . . . [quote].  
 SIMPSON. . . . . [quote].  
 REBECCA (*clearing her throat*). Is . . . . . to-morrow?  
 SIMPSON. Guess . . . . . picnic?  
 REBECCA. No . . . . . raising.  
 SIMPSON. That . . . . . [quote].  
 REBECCA. The three . . . . . the flag.  
 SIMPSON. I . . . . . it!  
 REBECCA. I hope . . . . . Maine!  
 SIMPSON (*flourishing whipstock, giving hearty laugh, turning to look at Rebecca*).  
 You're . . . . . [quote].  
 REBECCA (*with dignity*). Any . . . . . well.  
 (*Putting hand on his sleeve*) Oh, . . . . . us!  
 SIMPSON (*astonished*). But . . . . . hain't.  
 REBECCA (*with tears in eyes; angry*). Mr. . . . . it.  
 (*Voice breaking*) If . . . . . death.  
 SIMPSON (*grumbling, catching up bundle and putting it in Rebecca's lap*).  
 Look . . . . . [quote].  
 (*Rebecca catches bundle to her heart and stifles sobs in it*)  
 SIMPSON. I . . . . . flag.  
 REBECCA. Thank . . . . . do.  
 SIMPSON (*beaming*). Tell . . . . . up.  
 REBECCA. Can . . . . . nervous.  
 SIMPSON (*gallantly, turning horse*). No . . . . . so.  
 REBECCA (*grandiloquently*). I . . . . . flag.  
 SIMPSON (*smiling indulgently and looking bored*). I . . . . . it.  
 REBECCA (*arguing*). You . . . . . us.  
 SIMPSON (*sighing*). Land . . . . . one.

## Scene 2. At the crossroads; Monday evening [sections 93-106]

(*Simpson, Rebecca, Mrs. Peter Meserve, Huldah Meserve, Mr. Brown,  
 Mrs. Brown, Mrs. Milliken, Abijah Flagg, Miss Dearborn*)

(*Simpson and Rebecca in wagon; others run up*)

MRS. MESERVE (*wringing hands*). Do....[quote].....Rebecca.

REBECCA (*joyously*). It's.....[quote].....safe.

MRS. MESERVE (*torrent of language*). You.....[quote].....minute.

(*Rebecca gives Simpson a look and climbs down*)

SIMPSON (*furiously, throwing bundle into road*). Take....[quote].....say.

MRS. MESERVE. You.....[quote].....garden.

SIMPSON (*retorting*). Mebbe.....[quote].....care.

MRS. MESERVE (*mortified*). I'm.....[quote].....it.

(*Miss Dearborn puts arm around Rebecca and Mr. Brown picks up the flag*)

REBECCA. I'm.....[quote].....morning.

MISS DEARBORN (*proudly*). Rebecca.....[quote].....flag.

**Motivating oral reading.** The dialogues form excellent material for practice in oral reading. Let different pupils impersonate the characters and read the conversation, omitting the merely explanatory words. With several attempts this becomes easy. The different tone of voice that should be used for explanatory parts becomes a matter of comment. The words that tell how a speech is said should be seized upon by the pupils as a guide in interpreting. Let them criticize one another's reading and offer suggestions for improvement.

If the class plans some time later to work up the selection as a little play for Flag Day the reading aloud becomes an actual test to see who can best take the parts. The suggestion that for such plays those pupils will be chosen who have made the greatest improvement in reading aloud, will act favorably on the class. This offers an incentive to all the pupils.

**Information for the teacher.** Kate Douglas Wiggin (now Mrs. Riggs) is one of the most famous of our writers for girls. "Rebecca of Sunnybrook Farm" and "New Chronicles of Rebecca" are girls' masterpieces.

## COLUMBIA'S EMBLEM

(PAGE 58)

Edna Dean Proctor

**Oral reading by the teacher.** There is a double motive here:

(1) *Specific purpose in the teacher's reading:* To bring out the



pictures; to make the pupils feel the emotional appeal of verse, the rhythm, and the internal rhyme and end rhymes.

(2) *Specific purpose in the pupils' listening:* To visualize Columbia as a young woman bearing a shield with the corn emblem; to see why Corn should be chosen as the symbol of the country.

**Class discussion.** The following topics are suggestive:

1. Fanciful names for our country: Columbia, Goddess of Liberty, Uncle Sam.
2. Getting back of poetic phrases to the literal meaning: "golden corn," "ocean of dawn," "banners of green and silken sheen."
3. Ancient civilizations in the New World: the Incas of Peru; Montezuma, the last Aztec ruler of Mexico; their offerings to their gods.
4. Plant or flower symbols of other countries: The rose for England; the lily (fleur-de-lis) for France; the shamrock for Ireland; the thistle for Scotland.
5. Popular American flowers: arbutus, goldenrod, mountain laurel, jasmine, magnolia.
6. Reasons for the poet's choice: (a) cultivation over such a wide territory; (b) the dignity, beauty, and size of the plant; (c) its usefulness to the nation.
7. Various uses of corn, or maize: (a) Fodder for cattle, etc.; corn on the ear for feeding animals, chickens, horses, etc.; (b) food for human beings; "roasting ears," various ways to cook corn; various uses of corn meal; corn syrup; hominy, pop corn, hoe cake, pone, mush, etc.; (c) corn cobs as fuel; (d) uses in manufacturing; making brooms; corn cob pipes; baskets; thatching; yarn; mattresses; paper. [See the encyclopedia.]
8. The poet's use of words: (a) the less common words; (b) words that lend beauty of rhythm or rhyme.

**Rhythm and rhyme in poetry.** *Rhythm* is the regular recurrence of the accents in a line of poetry; as,

In their hol' i est tem'ple the In'cas  
Of' fered the heav'en-sent Maize'

*Rhyme*, on the other hand, is the similarity of sound found in the words at the ends of lines of poetry; as,

Blazon Columbia's emblem,  
The bounteous, golden Corn /  
Eons ago, of the great sun's glow  
And the joy of the earth 't was born.

In this poem the following lines rhyme: the second and the fourth (*corn* and *born*); the sixth and the eighth (*west* and

*behest*); the tenth and twelfth (*fed* and *outspread*); and the fourteenth and the sixteenth (*fair* and *elsewhere*).

Rhyme may be either *end rhyme*, like that described above, or *internal rhyme*, in which a word in the middle of the line has the same sound as the word at the end; as,

With its banners of *green* and silken *sheen*

There is a lingering appeal in internal rhyme that is felt when a poem is read aloud. In this poem both the first and the second stanzas offer abundant examples: lines 3, 7, 9, 11, and 15 in the first stanza; and lines 3, 11, 13, and 15 in the second stanza.

Do not force these technical points upon the children but bring out the beauty of the rhymes in your reading aloud. The children will often discover the attractive sound of the internal rhymes for themselves.

**Oral or written composition.** If you plan to have a Harvest Home Hour, tell the class beforehand, thus furnishing a live motive for better thinking and writing in the composition work. Base the compositions on the children's own experiences.

**Drawing an emblem.** In the back of an unabridged dictionary are given pictures of various shields found in Heraldry and an excellent sketch of Indian Corn. Encourage originality in the designs. Have the best sketch enlarged and colored on cardboard cut as a shield to be placed upon the classroom wall or presented to the school. Excellent correlation with drawing is thus offered.

**A Corn Festival or Harvest Home hour.** A Friday afternoon performance may be planned by the teacher and the class. Corn stalks offer good material for suitable decorations. The following program shows how the work of the class may be utilized for a fitting program. The class should know that they are to give such a performance, for this adds zest to the everyday work in reading. They should at times be allowed to arrange the program entirely themselves, choosing as representatives the pupils they think best suited to the parts or worthy of *such honors*.

## A Harvest Home Festival

- I. Reading. *Whittier's "For an Autumn Festival"* . . . . . A pupil  
 II. Compositions. *Why a Boy or Girl Should Join a Corn Club* . . . . . Five pupils  
 III. Reading. *Whittier's "The Huskers" or "The Corn Song"* . . . . . A pupil  
 IV. Talks. *Five Things I Have Learned about Raising (or Cooking)  
 Corn* . . . . . Five pupils  
 V. *Presentation of Columbia's Shield* (explanation of how shield  
 was made and what it stands for) . . . . . A pupil  
 VI. Recitation in Relay. *Columbia's Emblem* . . . . . Three pupils

A program like this gives the children a worthwhile motive to improve. Teachers should learn how to guide class operations indirectly, so that the children seem to be doing the things themselves. By self-activity the greatest initiative and originality are developed.

**Information for the teacher.** Edna Dean Proctor (1829- ) has written some excellent verse.

## MADAME ARACHNE

(PAGE 73)

Celia Thaxter

**Setting the scene for a story.** The introduction sets the scene for this delightful story by playing up the lighthouse life of the author, her shrewd observation of insect life, and her delicate way of describing the spider as Madame Arachne.

The story is so charmingly written that the boys and girls are directed to watch for the parts that they would like to read aloud themselves.

**Motivating the oral reading.** A sprightliness runs through this selection like a silver thread. In the oral reading the class will give expression to this in the remarks that are injected. These all express emotion of some sort. Experiment in the way these speeches should be said. Practice the paragraphs, different pupils trying to bring out the expression.

**Seeing pictures in prose.** There are beautiful descriptions on nearly every page of this selection. Have the children draw *spiders' webs* on the board and either draw or find pictures that *suggest lines* in the story.

**Information about the author.** Celia Thaxter (1836-1894) was born at Portsmouth, N.H., and spent most of her life on the Isles of Shoals. Review "Little Gustava" (Fourth Reader).

### FAIRY SHIPWRECK

(PAGE 81)

Frank Dempster Sherman

**How poetry can supplement prose.** This pretty little poem should follow closely on the Madame Arachne story. Don't try to tear it to pieces. Simply enjoy it.

**Information about the author.** Frank Dempster Sherman (1860-1916) was a professor at Columbia University. He has written a number of delightful poems in "Little-Folk Lyrics." Review "Flying Kite" and "King Bell" in the Fourth Reader.

### THE ACTOR AND THE PIG

(PAGE 234)

Phædrus

**Testing speed and content of silent reading.** See page xxii.

**Questions on content.** Choose five of the following:

1. Who imitated the pig? [The buffoon, or clown, or actor.]
2. Who had a real pig? [The countryman.]
3. Whom did the people applaud the more? [The actor.]
4. Where was the pig hidden? [Under his cloak.]
5. Whom did the audience make fun of? [The countryman.]
6. Why did they assemble the next day? [ ]

**Information for the teacher.** Phædrus was a Latin fabulist who lived the first part of the first century. He is thought to have been brought as a captive from Thrace to Rome, where he became the slave of the Emperor Augustus, who educated him and on account of his talent freed him.

### THE CITY OF THE FUTURE

(PAGE 56)

Mayo Fesler

**Developing the meaning of "An Ideal" or "Vision."** The introduction gradually leads the pupil to understand that an

*ideal* is nothing more than a picture of the things as he would like to see it. The sixth grade is the time to begin filling the child's mind with various ideals.

**Line-by-line discussion.** The following matters are presented:

1. Three-fold development of a city: health, convenience to citizens, and having body and worth (substantial).

2. Houses: comfortable and beautiful. The poor to have houses of comfort and beauty, even if they are on an inexpensive scale. This suggests working-men's houses and what they should have to make them nice for the occupants.

3. Streets: clean. Efficient street-cleaning department. Oiling streets. Sprinkling streets.

Sky-line: clear, not spoiled by smoke from stacks. The smoke nuisance in certain communities.

4. Architectural beauty of buildings. Good materials, simplicity of line, appropriateness for purpose of building. The too ornate building not beautiful. The style best suited to library buildings. Beauty of the classic styles. Picture of the Parthenon.

5. Parks and playgrounds. Not only for the rich. To be found in all parts of the city. Care that children should take of their playgrounds. Should one throw things about in the park? What should be done with scraps of lunch? The problem of getting a breathing place for the children of tenements. Swimming pools.

6. Living pleasant. House, street, neighbors.

Toil honorable. No one looking down on an occupation. Honesty in occupations.

Recreation plentiful. Parks, playgrounds, trolley rides, excursions, amusement parks, picnics, etc.

7. Capital respected. When it is worshiped it becomes a curse, turning its possessor into a miser or a cruel money lord. Capital must be respected because it can accomplish so much. Money gets money. Nothing can be done in the way of big business without capital back of it.

8. Commerce great. Interchange of ideas is a sort of mental commerce. People should not become so wrapped up in commercial occupations that they lose interest in the commerce of conversation, the social interchange of ideas.

9. Prosperity comes to both sides of a business: to employer and to employee. The profit-sharing plans introduced in some businesses is in line with this idea.

10. Education and art in every home. Children go to school. Parents go to night school if they need to make up a great defect in education. Education is put in its rightful place as something worthy of effort of both old and young.

Education always goes on: the library presents boundless opportunities. Proper and beautiful pictures in the home, even if only cheap prints. Good taste in the home. Good taste is secured more often by lack of bad pieces of art than by actual presence of good pieces.

11. Worth and not wealth the criterion of position. A man's character above his rating in Bradstreet. Snobbishness a contemptible trait in a community. The beauty of the lowly.

12. Character should lift to leadership, not money influence, or plausible tongue, or ownership of great properties in certain communities. Boss rule. The duty of the ballot.

13. What citizenship involves: interest in public affairs; in casting one's vote; in serving on patriotic committees and drives; etc.

14. Government, honest and efficient. Graft. The inefficiency that follows corrupt politics. Everybody a chance at public office, not controlled by a "ring."

15. "The Melting Pot" — nations blended into an American whole.

16. Pride in passing the city on to the next generation improved through your having lived in it: a greater city; a better city; a more beautiful city.

**Information for the teacher.** When this Civic Pledge was written, the author was secretary of the Civic League of Cleveland, Ohio, a city that has worked out an elaborate plan for beautifying itself.

## THE MANLY LIFE

(PAGE 55)

Henry van Dyke

**Setting the ideal.** This poem sums up excellently four things that a well-balanced man or woman tries to achieve in life:

1. *The right mental attitude.* "Think without confusion clearly." Getting things in right relations. Seeing the vital issues in a point under discussion. Not being led away from the basic principles. Clear thinking versus hazy thinking. Taking sides only from knowledge of facts. Not jumping to conclusions.

2. *The right emotional, or heart, attitude.* First, love for fellow man; then, sincere love. Affectation and flattery versus sincerity in affection. Real human brotherhood and what it involves. Loving mankind outside one's own class. Christ's idea: "Inasmuch as ye do it unto the least of these my brethren, ye do it unto me."

3. *The right motive in personal acts.* Honesty versus an ulterior motive. Doing things for personal gain at the expense of others. Graft and all it entails in public life. Honesty in school life. Cheating. Lying. Misrepresentation. Fallacy of thinking something right because no one sees you do it.

4. *The need for religious strength.* Faith needed to bring men and women safely through life. Faith in God and faith in all that Heaven implies. Faith in a higher power versus doubt. Need of a higher power to satisfy the soul.

This poem is one that the teacher should think deeply upon. Do not make the mistake of pouring the above comments into the class discussion without, first, careful pondering of them yourself and adapting of them to the capacity of the class.

Which of the above "four things" do you think is most important? Which is hardest to achieve?

Have the class memorize the poem.

**Information about the author.** Henry van Dyke (1852-) is an American clergyman, author, and teacher, connected with Princeton University. You have had his "Song-Sparrow" in the Fifth Reader.

## COLUMBUS

(PAGE 142)

Arthur Hugh Clough

**Motivating the oral reading.** This poem is used because it is not so hackneyed as are some of the other Columbus poems. It also offers good opportunity for the class to practice bringing the conversational tone into their reading. Set them at rivaling one another in their rendition of the lines. Experiment with the lines.

**Correlated reading.** Moores' "Story of Columbus for Boys and Girls" is an excellent book to use in connection with this poem. The book may be secured in the Riverside Literature Series (Number 214). The following suggestions are offered for this correlated reading of the first few chapters of the book (pages 1-24). The book should be read aloud to the class in parts, the first few chapters being those given in the following outline. In this outline facts are grouped under heads for discussion.

### Genoa the Superb

(a) Ships; commerce; races; kinds of people; the crowds gathering in the plaza and the cathedral; the universal language, Latin; location and view of Genoa. ¶¶ 1-4.

### Boyhood of Columbus

- (a) Street and home of Columbus; the memorial tablet. ¶ 5.
- (b) Family life: members of the family; father's trade; Columbus as an apprentice; his appearance; his little learning; his choice of the sea versus the shop. ¶¶ 6-10.
- (c) Columbus as a sailor; his experiences; map making; the sea at that time. ¶¶ 11-15.

### The Young Map Maker

- (a) How Columbus reached Portugal; his shop in Lisbon; effect of the sea tales upon Columbus and his brother. ¶¶ 16-19.
- (b) Columbus's romance; life at Porto Santo; signs; lure of the western sea. ¶¶ 20-24.

### The Patient Champion of a Great Idea

- (a) Columbus's resolution; Toscanelli's map. ¶¶ 25-27.
- (b) King John's betrayal. ¶ 28.
- (c) Sorrows: death of Philippa; wandering with little son; appeal to Queen Isabella. ¶ 29.
- (d) The Spanish kingdom; wars; interview with Isabella; her promise; wars with the Moors; what Columbus did; his fear. ¶¶ 30-36.
- (e) Bartholomew's appeal to England; Columbus's patient waiting. ¶¶ 37-38.

**Getting the associations in word study.** In reading a selection of this sort or listening to it, it is not necessary for the pupil to know the meanings of all the words. Note the following words:

- (a) Gathering places in Genoa: *quay*, *pier*, *plaza*. *Quay* pronounced *kē*; *plaza*, with the *ah* sound of the vowel.
- (b) Words connected with Columbus's life at home: *apprentice*; *bales*, *loom*.
- (c) A word applied in that day to Columbus's plan: *fantastic*.
- (d) Words that dealt with Spanish court life: *austere*, *spectacle*, *grandees*.

**Learning to use a map intelligently.** Some interesting map reference work may be done by committees in reading this selection. Let the committee volunteer or be selected by the class, as that adds weight to the importance of their work, at least in their own eyes. These members of the committee are then instructed to locate on the large map the places mentioned and be ready to point them out to the class and tell how they are used in the selection.

The following geographic names will then attain added interest:



Genoa	Constantinople	Azores
Adriatic Sea	Indies	Canaries
Ægean Sea	Apennines	Huelva
Levant	Riviera	Castile
Palestine	Iceland	Aragon
Golden Horn	Gates of Hercules	Cordova
Black Sea	Madeira Islands	Malaga
Pavia	Porto Santo	Baza
Salamanca	Cape St. Vincent	Santa Fé
Gibraltar		Seville

Among these *Levant*, *Golden Horn*, and *Pillars of Hercules* are ancient names now out of use.

**Working by committees.** Another committee may be appointed to find out about the strange peoples mentioned by the author, where they came from, and show where their countries are located on the map. The following are mentioned:

Moors.....	Morocco	Greeks.....	Greece
Albanians.....	Albania	Germans.....	Germany
Turks.....	Turkey	Danes.....	Denmark

This map work should not be inflicted upon the class at large. It is valuable only when brought in as a side issue and developed in such a way that both profit and interest are attached to it.

To make the reports more valuable and significant, the pupils should give them formally from the front of the room and point to the map when necessary. This informal giving of informational reports to aid the class is excellent training. The best results accrue when the committee is self-chosen or appointed by the class, for that gives a zest to the work.

**Championing paragraphs for program reading.** Let members of the class select the paragraphs that they think will be most interesting to read for part of a Columbus Day program, and each show why he has selected this special paragraph by reading it aloud in such a way that he can win the approval of the class. Let the class frankly discuss the way different paragraphs are read and the value of the content. They listen without books, and are therefore somewhat in the position of *the rest of the school* who are supposed to listen.

**Correlating drawing and printing.** This suggestion is made only to clinch the work on the Columbus reference selection and to give it a lingering appeal with the class. There is always some one in class who is eager to draw or to crayon, especially if it is only enlarging something already given.

With heavy crayons or pencil an effective poster-sketch of the statue of Columbus can be enlarged on cardboard with the explanation printed below. Pupils who live in Boston should go to the Museum of Fine Arts and see the actual statue.

Another pupil may of his own accord offer to enlarge the drawing of Columbus's home on cardboard. This is most effectively done in charcoal. Proportions should be blocked in by the teacher. The words of the tablet should be printed below in good lettering.

Cardboard drawings like these placed upon the walls of the classroom will keep an impression alive for months and thus deepen it. Real enthusiasm may be aroused in a class if such outside work is brought up as a reward for the best pupils to do for the others.

**A Columbus Day program.** The following is suggestive:

A Declamation. <i>A Community Pledge</i> (Fifth Reader) . . .	A pupil
A Story Retold in Relay. <i>Columbus and the Sailors</i> . . .	Five pupils
(From the Fifth Reader)	
A Declamation in Relay. <i>The City Columbus would approve</i> . . .	Sixteen pupils
(The City of the Future, page 56)	
A Recitation. <i>The Manly Life</i> . . . . .	One pupil
A Play. <i>Columbus at Court</i> (Fourth Reader) . . .	Twenty-five pupils
or	
<i>The Flag-Raising</i> (Act I). . . . .	Fifteen pupils
A Reading in Relay. <i>Moore's Story of Columbus</i> . . .	— pupils
(Portions selected by the committees)	
A Recitation in Relay. <i>Columbus</i> . . . . .	Three pupils
A Recitation. <i>I Hear America Singing</i> . . . . .	One pupil

### Information for the teacher.

Arthur Hugh Clough (1819-1861) was an English poet.

**Reference Reading.** Charles W. Moores (1862- ) is a lawyer of Indianapolis, Indiana, who has written several excellent books for boys and girls; as "The Story of Columbus for Boys and Girls" and "The Life of Abraham Lincoln for Boys and Girls."

*Christopher Columbus.* See Irving's "Christopher Columbus," and Moores's "Story of Columbus" (Riverside Literature Series, Number 214). In the latter read aloud to the class, if it seems wise, the following pages to complete the story: "Admiral of the Ocean-Sea," pages 25-29; "Land!" pages 44-50; "The Guest of Kings," pages 73-77.

## AN ADVENTURE OF DON QUIXOTE

(PAGE 217)

Cervantes

**Information for the teacher.** Cervantes, a Spanish poet and novelist of noble family, was born in 1547 and died in 1616. He lived about the same time as Shakespeare. He volunteered as a common soldier in the war against the Turks, lost the use of his arm and hand, was captured on his way back to Spain, had to endure five years of slavery in Algiers, and was finally ransomed.

The book "Don Quixote" was written while he was in great poverty. It has been translated into every language of Europe. The hero, Don Quixote, is a Spanish gentleman, who is so filled with valor from reading the current tales of chivalry that he sets forth with his squire Sancho Panza in search of knightly adventures. There were some very amusing results. The author's purpose was to break down the popularity of the books on chivalry current at that time by making fun of exaggerated knightly performances.

Ticknor in "Spanish Literature," volume II, page 141, says:

"These two (Don Quixote and Sancho Panza) sally forth from their native village in search of adventures, of which the excited imagination of the knight, turning windmills into giants, solitary inns into castles, and galley-slaves into oppressed gentlemen, finds abundance wherever he goes; while the esquire translates them all into plain prose of truth with an admirable simplicity, quite unconscious of its own humor, and rendered the more striking by its contrast with the lofty and courteous dignity and magnificent illusions of the superior personage. There could, of course, be but one consistent termination to adventures like these. The knight and his esquire suffer a series of ridiculous discomfitures, and are at last brought home, like madmen, to their native village."

**The picture.** Discuss the significance of the picture. It is one of E. Boyd Smith's.

## TREES

(PAGE 69)

Bliss Carman

**Making a tree booklet.** Composition may be correlated with this poem by using the idea of Trees for a booklet. Let each pupil choose the tree about which he wishes to write. Three sheets of paper may be fastened together to make the booklet. On the front the pupil may put a decoration suitable for the booklet. There will be eight pages. The following correlated work is suggested:

*Page 1.* A list of all the trees that the pupil can name. Names of trees that he can identify underlined.

*Page 2.* A paragraph. Why he has selected this certain tree.

*Page 3.* Drawings. A drawing of the leaf, or of the tree. Something to show observation of the tree.

*Page 4.* Copying. The poem "Trees" copied in very best handwriting. (Any other favorite poem on a Tree may be substituted.)

*Page 5.* A paragraph. Reasons why trees should be preserved.

*Page 6.* A paragraph. A description of the prettiest tree of this kind in the community.

*Page 7.* A paragraph. How this tree differs in appearance through the year.

*Page 8.* An original poem about this tree.

**An Arbor Day program.** The following offers material:

A Recitation. *What do We Plant when We Plant the Tree* . . . One pupil  
(Fifth Reader)

Readings. *From the Booklets: My Favorite Tree* . . . . . Ten pupils

A Recitation in Relay. *Trees* . . . . . Five pupils

A Story Retold. *Why the Evergreen Trees Never Lose their*

*Leaves* (Fourth Reader) . . . . . One pupil

A Recitation in Relay. *Fairy Shipwreck* . . . . . Four pupils

A Play. *How the Cliff Was Clad* (Fifth Reader) . . . . . Seven pupils

**Information about the author.** Bliss Carman is a Canadian poet who has written some verse of rare beauty.

## THE STORY OF PEGGY MEL

(PAGE 84)

John Burroughs

**Making up questions on paragraphs as a spur in silent reading.** The following questions deal with the paragraphs for

which they are given. Needless to say many other questions might be asked for each paragraph. Draw out these questions.

- ¶ 1. What do they take with them on their expedition? How do they go?
- ¶ 2. What signs of life do they see? How do the crows behave?
- ¶ 3. How does Burroughs feel about the eagle?
- ¶ 4. Where do they pause to catch their first bee? How does it behave?
- ¶ 5. How does the bee mark the place? How do the bee-hunters try to follow the bee?
- ¶ 6. What is the quickest way to obtain bees?
- ¶ 7. How does the bee first behave when it sees the hunter's box?
- ¶ 8. How do the bees behave towards one another?
- ¶ 9. How does the bee betray the honey it has found?
- ¶ 10. What seems strange to the other bees?
- ¶ 11. What lines of bees are established?
- ¶ 12. How do they tell how far in the woods the tree is?
- ¶ 13. How does Burroughs discover where the bees are?
- ¶ 14. How does one "take up" a bee-tree?
- ¶ 15. How do the bees behave when their tree is discovered?

Other questions for discussion. Do not limit discussion to the selection. Talk about:

1. The yellow pollen of flowers: how bees get it; how it clings to the legs
2. Pictures of the bee: going into flowers for honey; swinging on a flower stem.
3. The little honey bee versus the bumble-bee: honey bees, females; drones, or males, lazy; honey bees, the workers.
4. Work versus idleness: "Satan finds mischief for idle hands to do"; why the bee works — to store up honey for winter.

**Reporting on library reading of a magazine.** The *Geographic Magazine* should be brought to the attention of pupils. The article on bees in the July, 1911, number of the magazine entitled "Our Friends, the Bees," by Root and Root, may be read at the library by several pupils, who will report to the class interesting portions of the article.

In giving such a report the pupil should stand before the class and speak directly to them.

Pupils should be directed to the best children's magazines at the public library; as, *The Youth's Companion* and *St. Nicholas*. Occasionally have a Magazine Day in which each pupil will tell the class briefly about something interesting that *he has read* in a magazine.

**Information about the author.** John Burroughs (1837– ) is one of our most delightful naturalists. He has lived close to the great out-of-doors and tells what he has seen with his own eyes. You should read again “The Wit of a Duck” in the Fifth Reader.

### THE LION HUNT

(PAGE 194) Major Stewart Edward White

**Information about the author.** Stewart Edward White (1873– ) was born at Grand Rapids, Michigan. He is a writer of vigorous stories of western mountain life, “The Blazed Trail” being his first famous book. Read “The Far West in Books and Stories” in the Fourth Reader. Stewart Edward White’s books about Africa give splendid pictures of that fascinating continent and should be brought to the attention of pupils.

### THE BROOMSTICK TRAIN

(PAGE 322) Oliver Wendell Holmes

**The answer to the riddle.** The subject of the poem is a trolley car. Read this poem again later in the year when the article “How the Trolley Runs” is read.

**A Halloween program.** The following program furnishes parts for a large number of pupils and should be given in one class period.

- A Declamation. *Outdoors in October* . . . . . One pupil  
(Story of Peggy Mel, section 2)
- A Reading in Relay. *An Adventure of Don Quixote* . . . Eight pupils  
(Sections 5–16)
- A Declamation. *The Eagle — Lord of the Sky* . . . . . One pupil  
(Story of Peggy Mel, section 3)
- A Reading in Relay. *The Broomstick Train* . . . . . Twelve pupils
- A Reading in Relay. *Madame Arachne* . . . . . Four pupils  
(Sections 1–7; 8–11; 13–18; 19–25)
- A Recitation. *Fairy Shipwreck* . . . . . One pupil
- A Play. *The Flag-Raising (Acts I–II)* . . . . . Eight pupils
- A Recitation in Relay. *Nine Little Goblins (Fourth Reader)* Eight pupils

## A VISIT TO COOPER

(PAGE 269)

**Supervised silent reading.** The five articles on great writers in this book are used for special drill in silent reading. In a new way questions have been interwoven in the text, so that they may be used as basis for discussion. The class will read silently together, and when a pupil reaches one of these italicized questions he will close his book and think about it. When the majority of the class have their books thus closed, keeping the hand in the pages to mark the place, the teacher should take up the discussion of the question.

Another way is to have the teacher set a time limit on the reading, and see how long it takes the first fifteen to read a paragraph. Thus pupils are stimulated to increase their pace in silent reading.

These questions are intended either to illuminate the contents of the paragraph just read, or to provoke discussion of something which is taken up in detail in the next paragraph. In that way they anticipate the paragraph and force the pupils into a more responsive attitude towards it.

**Sifting the facts.** The blackboard outline of Cooper's life should be built up in class and put on the board in correct outline form. Sub-points are always placed a short distance to the right of their main point to show that they belong to it.

**Forming a Reading Club.** As was suggested in the work in both fourth and fifth grades, form a Reading Club with your sixth grade class, select a name that appeals to the class — better than that, let them select it themselves! Then elect a president and a secretary, have certain periods given over to the Club and at such times allow the pupil president to preside. You will find during each month certain days on which programs for the reading period offer good chance for the president (or the secretary) to announce the numbers. A little *responsibility* like this develops self-reliance.

Call for reading reports at intervals. List on the board the names of pupils who are doing a good deal of outside reading.

Keep in close touch with the articles in the Fourth Reader that have localized literature, and often refer the pupils to them. Also make a point during the year of reviewing the lives of the Fifth Reader authors. It would be well to review Whittier's life first.

On page xlvi is given a list of readings for the Club.

## A NARROW ESCAPE

(PAGE 277)

James Fenimore Cooper

**Silent reading by the pupils.** The specific purpose in reading this selection is to enjoy a thrilling rescue; to get a glimpse of the colonial frontier and its dangers; to appreciate the bravery of the dog; to note the dangers before the two girls.

**Study and discussion.** Talk about the following:

1. *Where and when:* New York State, Lake Otsego; 1793.
2. *Who:* Elizabeth Temple, daughter of a judge; Louisa Grant, daughter of a clergyman; the dogs Brave and Hector; the panther and its cub; Natty Bumppo.
3. *Woodcraft:* Observations in a forest — the trees, flowers, rocks, streams, paths, animals, etc. What the Boy Scout or Camp-Fire Girl learns.
4. *Behavior of the panther:* Its cry like a child's; its mode of attack; its cat-like ways.
5. *Behavior of the two girls:* Elizabeth rises to a crisis and sticks by her post; Louisa faints from fright. How to treat a fainting person. Coolness of head in a crisis. Could Elizabeth have saved herself and friend, if Natty Bumppo had not come?
6. *Traits of a good dog:* His companionship; his fidelity; his courage; his instincts; his love for a master.
7. *Leather-Stocking the Sharpshooter:* Master of himself and of various crises that might arise in the forest. Call for further adventures of Natty Bumppo.
8. Dangers of wandering in unknown places, even to-day.

**Building the library habit.** Cooper should be read by boys and girls in the early teens, and even before. Then it is that children crave the primitive life, so well described by Cooper. By every possible means induce them to read this series of five *Leather-Stocking Tales* in the following order, so that they



follow Natty Bumppo from youth to old age: "The Deer-slayer," "The Last of the Mohicans," "The Pathfinder," "The Pioneers," and "The Prairie."

There are various devices to encourage reading in those not prone to read: Appoint a day for oral reports of exciting occurrences in these books and let the children talk about them, just enough to pique reading. Give credits for the reading. Praise judiciously those who read several of the books. Put the name of *Leather-Stocking Club* on a poster and let all who read one of the books inscribe their names. Make the reading of the books popular.

**Capping a story with others.** Set imaginations of the class at work devising another story in which these two girls might be concerned. Place on the board suggestions like the following:

1. The Copperhead in the Path.
2. The Huge Stone that Fell.
3. The Bear Cave and its Occupant.
4. The Quicksands in the Swamp.
5. The Rattlesnake's Lair.
6. The Lightning Bolt.
7. The Freshet.
8. The Lost Trail.
9. The Falling Tree.
10. The Ravenous Wolves.

Discuss the possibilities of these subjects just enough for the children to see what may be involved in each of them. Bring in Hector and his master Leather-Stocking at the critical time as rescuers.

### AN EPIGRAM

(PAGE 143)

Ben Jonson

**The thought of the epigram.** The sun seems to travel from east to west, just as Columbus did. They are therefore comrades in piercing the unknown void.

**Information for the teacher.** Ben Jonson (1573?-1637) was a contemporary of Shakespeare, and a prolific writer of dramas.

WHEN HANNIBAL FINISHED THE BRIDGE

(PAGE 97)

H. I. Cleveland

**How the story progresses.** In talking about a story it is well for the teacher to have in her own mind a clear idea of the progression that leads up to a climax and conclusion. The simple technique of the story art may be impressed on the class by a teacher who knows how to simplify technical matters.

The following outline will help her to grasp this technical development:

**The Introduction**

*Section 1.* Two things brought to a halt. What?

**Developing Incidents**

*(a) Solving of the troubles*

*Section 2.* Why do Waite's eyes "snap" and his face glow?

*Section 3.* What idea comes to him?

*Section 4.* Why does he hail the boy?

*Section 5.* The conversation. He learns that the circus is "broke"

*Section 6.* The elephant Hannibal is in the water

*Section 7.* Waite draws out the story

*Section 8.* How the boy Tom came to be there

*Section 9.* Waite's proposition. What? What does he do before he makes it? Why?

*Section 10.* Waite makes the deal

*(b) An obstacle suggested*

*Section 11.* The Del Norte a treacherous stream

*Section 12.* Facts about Waite — why chosen for constructive work

*Section 13.* What he has done and what he needs

*Section 14.* The native peons' fright at Hannibal. Why?

*Section 15.* Hannibal on the job. Why good? Waite jubilant. Why?

*Section 16.* The elephant at work. Doing what?

*Section 17.* Hannibal scents something from the mountains. Its effect? Why?

*Section 18.* Waite and Mahama confer about it. Their conclusion?

*Section 19.* All going well. Why?

**The Climax**

*Section 20.* The planter brings news of the jaguar and predicts that it will come to them

*Section 21.* Hot day. They lay off a few hours

*Section 22.* Hannibal gets the scent and rushes for it

*Section 23.* What Tom finds on the bridge. Why there?

*Section 24.* The battle begins. The jaguar leaps

*Section 25.* Where everybody was. Why there?

*Section 26.* Hannibal's charge. The result?

### The Conclusion

*Section 27.* Hannibal kills it. How?

*Section 28.* What everybody does

*Section 29.* Hannibal finishes his work

*Section 30.* The bridge is finished

A good story-teller weaves together causes and effects. Note, for instance, how paragraph 21 contributes to paragraph 22, the heat of the day aggravating the scent of the beast.

*The Youth's Companion* as correlated magazine reading. There is no magazine better adapted for outside reading than *The Youth's Companion*. Excellent short stories are found in it.

## LEAD, KINDLY LIGHT

(PAGE 41)

Cardinal Newman

**Making up titles for stanzas.** The various titles suggested for different stanzas will bring out the thoughts of the stanzas.

1. The Wanderer at Night — His Prayer
2. The Wanderer — Past and Present  
His Changed Attitude
3. The Wanderer through Life depending on God's Power  
Life a Journey on a Dark Night

These are merely suggestive of the ideas that may be played up. At the morn the angel faces smiling are the dead who welcome the wanderer to the other life after death.

**Hymns.** A hymn is a lyric that is devoted to a sacred emotion. This one praises God's leading or directing power, His care for mankind.

**Information about the author.** John Henry Newman (1801–1890) was a cardinal in the Catholic faith. He is famous for this beautiful hymn, one of the treasures loved by all denominations of worshipers.

## THE NIGHTINGALE AND THE PEARL

(PAGE 236)

**Test of speed and content.** See Introduction, page xxii.

**Questions to test content.** The following questions bring out definite answers:

1. What were the three bits of wisdom? [Never try to do things that cannot be done; never grieve over that which is lost beyond recovery; never believe what is impossible.]
2. What did the bird say was in its stomach? [A pearl.]
3. How big was the pearl? [Bigger than the egg of an ostrich.]
4. Was this true? [No.]
5. Who was the fool? [The bird catcher; or the man.]

**Making up a moral.** People may give advice, but others do not take it.

**Information for the teacher.** The *Gesta Romanorum* was a Latin book of stories, very popular in the Middle Ages.

## THE FIRST THANKSGIVING

(PAGE 144)

Margaret Junkin Preston

**A Thanksgiving program.** The following program will furnish excellent motivated review for selections read earlier in the year.

A Declamation. <i>The Woods in Autumn</i> . . . . .	One pupil
(Story of Peggy Mel, section 2)	
A Story Retold. <i>When Hannibal Finished the Bridge</i> . .	Four pupils
A Recitation in Relay. <i>Lead, Kindly Light</i> . . . . .	Three pupils
A Talk. <i>How the Indians Lived</i> . . . . .	One pupil
A Recitation in Relay. <i>Columbia's Emblem</i> . . . . .	Three pupils
A Talk. <i>How the Pilgrims Lived</i> . . . . .	One pupil
A Declamation. <i>The Eagle — Lord of the Sky</i> . . . .	One pupil
(Story of Peggy Mel, section 3)	
A Talk. <i>An Adventure with the Indians</i> . . . . .	One pupil
A Play. <i>The Flag-Raising</i> . . . . .	A number of pupils
A Recitation in Relay. <i>The First Thanksgiving</i> . . .	Nine pupils

Decorate the classroom with cornstalks or draw cornstalks on the board. It will help to add flavor to the occasion to draw pumpkins on the board, or have a real pumpkin on the desk.

**Information for the teacher.** Margaret Junkin Preston (1825–1897) was the representative woman poet of the Confederacy. She has written a number of poems.

### THE TAMING OF ANIMALS

(PAGE 64)

P. Chalmers Mitchell

**Authoritativeness in authorship.** The writer of this interesting article was at the time of writing secretary of the Zoological Society of London. There are a number of places in the article where he reflects English surroundings.

**Supervised silent reading.** The questions given at the end of a teaching unit aim to make the pupil more thorough in his first reading of this selection. In other words, they help him to teach himself. The selection may be used for class reading in a period, and the teacher can then watch to see who read most rapidly and who grasp the questions best.

### THE BELLS

(PAGE 37)

Edgar Allan Poe

**The stanza thoughts.** This poem has been divided into six sections for reading aloud. The chief thoughts are as follows:

- Stanza 1.* Winter, night, icy air, brilliant stars, frost  
Sleigh bells, happy party  
(Bring these out in the reading)
- Stanza 2.* Summer night, balmy air, turtle dove and the moon  
Wedding bells, happiness, hopes for the future
- Stanza 3.* Night, fire, pale-faced moon  
Fire bells peal out the danger, as fire increases
- Stanza 4.* Continuation of stanza 3. The fluctuations of the fire
- Stanza 5.* Night, silence, tolling of bells for a death  
The effect on the listener; imagining those who toll the bells are inhuman, — ghouls
- Stanza 6.* Continuation of stanza 5. Representing the chief bell-toller as a demon who inflicts suffering on the world. A mad frenzy of verse as climax

**Exercises in breathing.** The phrasing in this poem offers splendid opportunity to practice in controlling phrases, as in singing.

## THE RISING IN 1776

(PAGE 147)

Thomas Buchanan Read

**Information for the teacher.** John Peter Gabriel Muhlenberg (1746-1807) was born in Pennsylvania, was educated at the University of Halle, but ran away and passed a year as a private in the dragoons. Returning to America in 1766, he studied for the Lutheran ministry, and was called to Virginia in 1771. To have legal standing as a clergyman there, he went to England in 1772 and was ordained by the Bishop of London. In 1772 he settled at Woodstock, Virginia.

Soon after the beginning of the Revolutionary War he told his congregation that there was a time to preach and a time to fight, and at the close of the services he tore off his gown, showing himself in full uniform, and read from the pulpit his commission as colonel. He had drummers strike up for volunteers, and many of his congregation volunteered and joined his regiment, the 8th Virginia, afterwards noted for its courage and good discipline.

In 1777 he was made a brigadier-general. Upon the invasion of Virginia by Cornwallis, he was next in command to Lafayette. After the war he settled in Pennsylvania, and later served in Congress.

## RIDING THE RIM ROCK

(PAGE 108)

Dallas Lore Sharp

**The action of the story.** This story is in the form of simple narrative. It falls into three big parts: *sections 1-12*, the milling; *sections 13-26*, the night watch; and *sections 27-36*, Peroxide Jim saves the herd.

**Descriptive phrases.** There are some beautiful or forceful expressions in the narrative that it is well for pupils to talk over. The following speak for themselves:

*Section 1.* Desert of rim rock and greasewood and sage

*Section 1.* Quick black temper of the cattle

- Section 4.* The sun cooking the bitter smell of sage into the air  
*Section 4.* Hoofs kicking up a still bitterer smother of alkali dust  
*Section 7.* Tongue rasping with thirst  
*Section 9.* Mutter of throats, low rumbling, ominous; multitude of clicking hoofs, of clashing horns, and chafing sides  
*Section 13.* Peroxide Jim, a supple, powerful, clean-limbed buckskin  
*Section 15.* Night — close, silent, and without a sky, hot dust stinging his eyes and caking rough on his skin  
*Section 16.* Round and round moved the weary shifting forms . . . a gray spectral line like a procession of ghosts, or some slow morris of the desert's sheeted dead . . . surging of a maelstrom of hoofs  
*Section 19.* Warping slowly in the direction of the precipice  
*Section 22.* Taut silence of the starless desert night  
*Section 24.* Fresh moist wind with the taste of water in it  
*Section 25.* Their bald faces lifted to drink the sweet wet breath  
*Section 34.* A piercing, half-human bawl of terror

**Information about the author.** Dallas Lore Sharp (1870– ) is one of our leading naturalists. He has done much through his writings to popularize the great outdoors. You will find “The Face of the Fields” interesting.

### FROST-WORK

(PAGE 83)

Thomas Bailey Aldrich

**Information about the author.** Thomas Bailey Aldrich was born at Portsmouth, N.H., in 1836 and died in 1907. New York was his headquarters as a writer and editor. He was editor of the *Atlantic Monthly* from 1881–1890. He is noted for his book “The Story of a Bad Boy,” from which a selection is given in the Fifth Reader, for “Marjorie Daw,” and for various poems, as “Alec Yeaton’s Son.”

### WHERE LOVE IS, THERE GOD IS ALSO

(PAGE 228)

Leo Tolstoy

**The Parable of Forgiveness.** See Matthew XVIII: 21–35.

**Information about the author.** Leo Tolstoy (1828–1910) was a Russian novelist and socialist, also a member of nobility. His greatest novel is “Anna Karénina.”

**Making a play of the story.** The following hints will be helpful:

**Dramatis personae**

Martin Aveditch	The old woman
Stepánitch	The boy

**Time and Place:** Winter, late afternoon

Scene 1.	[Sections 5-15]	In his house
Scene 2.	[Sections 16-57]	On the street
Scene 3.	[Sections 58-45]	In his house

**A Christmas program.** The following program will be suggestive:

A Christmas Carol . . . . .	The class
A Recitation. <i>The Manly Life</i> . . . . .	One pupil
A Recitation. <i>Frost-Work</i> . . . . .	One pupil
A Fable Retold. <i>The Actor and the Pig</i> . . . . .	One pupil
A Recitation in Relay. <i>The Bells</i> . . . . .	Six pupils
A Recitation in Relay. <i>The First Thanksgiving</i> . . . . .	Nine pupils
A Fable Retold. <i>The Nightingale and the Pearl</i> . . . . .	One pupil
A Recitation in Relay. <i>The Rising in 1776</i> . . . . .	Ten pupils
A Play. <i>Where Love is, There God is Also</i> . . . . .	Four pupils
A Reading in Unison. <i>The City of the Future</i> . . . . .	The class

**THE STORY OF FRANKLIN**

(PAGE 284)

Told by himself

**An outline of the selection.** The following outline baldly sketches in the selection and helps you to stress the most important points. A teacher should always have in mind the framework of an article that she is teaching in the reading class.

- ¶ 1. Ben's school experience, when 8-10 years of age
- ¶ 2. At 10, assists his father at tallow chandler's trade
- ¶ 3. His dislike of that trade and his liking for the sea
- ¶ 4. His leadership among the boys
- ¶ 5. An instance: taking of the stones; the lesson, honesty
- ¶ 6. From 10-12, assistant to his father; his dislike for the trade continues
- ¶ 7. How his father takes him to see all the trades in operation. Two results
- ¶ 8. His father decides on the cutler's trade for him. Why he left
- ¶ 9. His fondness for books, — Bunyan, Richard Burton, Plutarch, De Foe, and Cotton Mather. (Of these Bunyan's masterpiece was *Pilgrim's Progress*; Plutarch's the famous *Lives*; De Foe's, *Robinson Crusoe*)



- ¶ 10. Apprenticed as a printer to his brother James
- ¶ 11. He succeeded at the trade and read voluminously
- ¶ 12. How he developed a liking for poetry, and for writing
- ¶ 13. How Ben imitated the *Spectator*, by making a bare outline of sentence thoughts, and then writing them up. (The *Spectator* one of the first magazines in England)
- ¶ 14. Ben finds that he needs to increase his vocabulary; therefore, he turns the *Spectator* into verse, and then turns the verse back into prose
- ¶ 15. How he jumbled hints of what he had read, and then rearranged, thus teaching himself order
- ¶ 16. Did these things at night or on Sunday
- ¶ 17. How Franklin practiced vegetarianism and got more time for reading at noon. He learned temperance in eating and drinking
- ¶ 18. Ben made up his deficiency in arithmetic and grammar
- ¶ 19. The Socratic method of questioning taught him how to argue more effectively. How he practiced it
- ¶ 20. This taught him not to boast in stating opinions. It served him well. The purpose of conversation is stated
- ¶ 21. Ben started on newspaper
- ¶ 22. How he began to write for the paper
- ¶ 23. He revealed his authorship
- ¶ 24. He and his brother have a disagreement

Poor Richard's Almanac. See Riverside Reader VII.

### BUCK AN ALASKAN "HUSKY"

(PAGE 198)

Jack London

**The *Geographic Magazine*.** See March, 1919, for splendid pictures and descriptions of all kinds of dogs. Urge the class to follow month by month the contents of the *Geographic Magazine*.

**Information about the author.** Jack London (1876-1916) was a novelist of adventure. His most noted book is "The Call of the Wild."

### SONG OF THE CHATTAHOOCHEE

(PAGE 90)

Sidney Lanier

**The rhythm of the poem.** There is much subtle meaning in this poem that will be beyond the sixth-grade pupil's comprehension. The rhythm of the poem, on the other hand, has

strong appeal, and if the stanzas are read by a teacher with a compelling sympathetic voice, this rhythm will react on the class.

Practice reading the stanzas, different pupils trying to bring out the full beauty of the lines. Let the pupils show one another how to read the lines.

**Discussion.** What tries to hold back the Brook? What is the Brook pressing forward to do? What things try to hold back people in pressing forward to their goals?

## THE RED MAN ELOQUENT

(PAGE 157)

A Choctaw Indian

**Silent reading by the pupil.** The specific purpose in the pupil's reading of this selection is to learn the Indian's view of the occasion of the speech, the transfer of the tribe to the Indian Territory; to note the Indian's language; his beliefs; and his feelings.

**Oral reading by the teacher.** Since this is an oration, and an oration is primarily grasped through the ear, the teacher should read it to the class to give the emotional appeal a full chance to affect the listeners. She should practice reading the speech so that she can give it with swing and volume and pathos.

### Class discussion.

1. The history of the Choctaws. (See the *Introduction* to the selection.)
2. Circumstances under which the speech was made; the place; the persons present; the object.
3. The Indian's speech: its purpose.
4. The Choctaw tribe past and present.
5. The Indian's idea of God, of the dead, of writing, of treaties and other written promises.
6. The white man's failure in treatment of the Indian.

**Oral reading in class.** Since an oration is meant to stir the heart, urge pupils to practice reading certain paragraphs until they can make them eloquent. If the speech is read in relay, eight different pupils can participate each time — three times,

twenty-four pupils. Stress the Indian phraseology. The best readers should be selected by class vote to take the main parts in the later presentation as a dramatic sketch.

**Memorizing the speech.** On the blackboard should be built up a brief outline of the speech, by paragraphs. By repetition the phraseology will gradually build itself around these key-thoughts:

- 1 ¶ The Indian's preference for speaking rather than for writing
- 2 ¶ Indians and palefaces compared
- 3 ¶ The speaker mourns, with the dead
- 4 ¶ Time must be taken to consider the offer
- 5 ¶ How the Chiefs sold the land — the dead would remonstrate
- 6 ¶ Where is the land the white man promised twelve years ago?
- 7 ¶ Let the Great Father keep his promise to the Indian, and then the Indian can talk
- 8 ¶ Tell the tall chief of the palefaces this answer

**Oral or written composition.** For the Indian Agent's speech make use of the quotations given in the Introduction and supplement them. Make the speech simple and clear.

**Dramatizing a scene.** On the blackboard or on paper build up details for a dramatic sketch:

**Scene: At Hopahka**

**Characters**

The Indian Agent  
William Tyler

The Indian Orator  
and the Indians

*(Tableau: Two white men facing the Indians, their spokesman in the foreground)*

THE AGENT .....[speech].....

THE INDIAN .....[speech].....

**Acting out the scene.** Let the majority of the class impersonate Indians and wear Indian suits or draped blankets. Form the group as an effective tableau, the two white men facing the Indians.

If any teacher desires to give greater practice in delivering a speech, eight pupils may give in relay the paragraphs of the *Indian's* speech as if eight separate Indians had replied.

## FIND A WAY

(PAGE 140)

John G. Saxe

**Information about the author.** John G. Saxe (1816-1887) was an American journalist and writer of humorous verse. Review "How Cyrus Laid the Cable" in the Fifth Reader and "Jerry the Miller" in the Fourth Reader. Other poems are "The Blind Men and the Elephant" and "King Solomon and the Bees."

## THE APPLICATION

(PAGE 135)

Gardner Hunting

**Outstanding features of the story.** This selection falls into the following divisions:

¶¶ 1-18. The conversation between the stranger and Billy.

(a) Things the stranger accuses Billy of:

- (1) No experience.
- (2) Not liking the early hours.
- (3) Not liking the later hours.
- (4) Not liking working in the shipping room.

(b) How he says the applicant is trying to cheat:

- (1) No experience to offer.
- (2) No knowledge.
- (3) No willingness to work.
- (4) Just wanted ten dollars easy pay.
- (5) Started a poor reputation.

¶¶ 19-24. How Billy realizes he has made a mistake.

¶¶ 25-34. How Billy goes back to "square himself."

¶¶ 35-41. Billy wins a job.

**The lesson of the story.** Impress indirectly on the class all the lessons involved in this story. They are of vital importance in the sixth grade when so many boys and girls leave school.

## CUFF AND THE WOODCHUCK

(PAGE 60)

John Burroughs

**Test of speed and content.** See Introduction, page xxii.

**Questions on content.** Select five questions that can be answered definitely:

1. What was the dog's name? [Cuff.]
2. What was the farmer's special business? [Dairy; or make butter.]
3. How did the dog help him? [Tread the churning machine.]
4. What was feeding on the hill? [A woodchuck.]
5. Which was the quicker runner? [The woodchuck.]
6. Where did the woodchuck go when the dog came near? [In its hole.]
7. What was the woodchuck eating? [Clover.]

**Information about the author.** See page 181.

### A PROGRAM OF REVIEW

**Poems committed to memory.** By means of motivated repetition under varying circumstances — always with interest attached, however, — all the poetry of this first half year has become more or less common property of the class. Instead of sitting down deliberately to “learn by heart” they find now that they have many of the poems fixed in mind. This will be true if, in the different programs, the teacher was thoughtful enough to have each child work on a different assignment in poetry, not repeating what he had done before.

The following poems should be reviewed. Keep a tally on the board to show how many poems each pupil knows. Even halves of long poems should be recorded, — a resourceful teacher will find a way to give merited praise.

Bells, *page 37.*  
Broomstick Train, *page 322.*  
Columbia's Emblem, *page 58.*  
Columbus, *page 142.*  
Epigram, *page 143.*  
Fairy Shipwreck, *page 81.*  
Find a Way, *page 140.*  
First Thanksgiving, *page 144.*  
Frost-Work, *page 82.*  
I Hear America Singing, *page 96.*  
Lead, Kindly Light, *page 41.*  
Manly Life, *page 55.*  
Rising in 1776, *page 147.*  
Song of the Chattahoochee, *page 90.*  
Trees, *page 63.*

**Declamations to review from memory.** The following short prose selections have appeared a number of times on programs so that boys and girls should be reasonably familiar with them. That with the star should be known by heart.

\* *City of the Future*, page 56.

*Eagle* — Lord of the Sky, page 85.

*Franklin and the Wharf*, page 286, section 4.

*Outdoors in October*, page 84.

*Red Man Eloquent*, page 157.

**Short oral readings for review or tests:** In addition to the declamations you will find the following good material:

*The Flag-Raising*, page 3, sections 10-19.

*Mr. Nuthatch*, page 74, sections 4-6, 11, and 13.

*The Lighthouse*, page 76, section 10.

*The Little Spiders*, page 78, sections 16-19.

*The Actor and the Pig*, page 234.

*Don Quixote and the Curds*, page 224, sections 13-16.

*How Bees Learn of Honey*, page 88, sections 9-10.

*Fifteen Lions at one Sight*, page 195, sections 4-8.

*Brave and the Panther*, page 281, sections 14-18.

*Hannibal holds the Bridge*, page 105, sections 24-27.

*The Nightingale and the Pearl*, page 236.

*Happy Families among Animals*, page 66, section 5.

*How to Tame an Animal*, page 69, sections 12-14.

*Peroxide Jim's Race*, page 114, sections 31-36.

*Martin's Reward*, page 233, sections 38-45.

*The Way to Converse*, page 292, sections 19-20.

*How Buck Saved His Master*, page 200, sections 8-10.

*The Foolish Brahmin*, page 216.

\* *The Wrong Way to Apply for a Position*, page 135, sections 1-17.

**A Play.** "The Red Man Eloquent"; "The Flag-Raising"; or "Where Love is, There God is Also."

Dramatization should not be made an end in itself. Selections that have dramatic possibilities should be played again and again, the children expressing themselves spontaneously. A teacher should not slavishly follow dramatic versions given in this Manual. These are given to show the inexperienced teacher exactly what the dramatic possibilities of a selection are. Impromptu dramatization of a familiar story stimulates originality in pupils and develops power to choose suitable words.

## PEBBLES

(PAGE 82)

Frank Dempster Sherman

**The approach to the poem.** The introduction stresses a popular sport of childhood, that of wading in the brook. Talk about different kinds of brooks. What makes the brook so crooked in its path? In what parts of a brook does the sand accumulate? What do ripples indicate in a brook? What animal and insect life haunt a brook? What interesting things may be seen from the bank of a brook. Call for a volunteer to repeat from memory Riley's "The Brook Song" in the Fourth Reader. By such discussion you anticipate the poem and set the scene for appreciation.

**Personification.** Bring out the fact that water is regarded as a human workman. How is personification shown? [Capitals.] What other things has Workman Water accomplished in the world? What has he done at Niagara Falls, in the Colorado Canyon, in your own community?

**Information about the author.** Frank Dempster Sherman (1860-1916) was a professor at Columbia University. He has written some delightful juvenile verse, notably "Little Folk-Lyrics." You will find poems of his in both the Fourth and the Fifth Readers. Review them with the class.

## THE MODERN KNIGHT — THE BOY SCOUT

(PAGE 42)

John L. Alexander

**Study of a picture.** The picture on page 43 is drawn by E. Boyd Smith, a famous illustrator. Talk about the picture. How does it differ from a picture of a soldier of to-day? Urge the class to bring to class other pictures of knights in armor. A picture of Watts's Sir Galahad is excellent to show to the class.

**The teacher's reading about knighthood.** Your own *backgrounds* for appreciation of stories of knighthood should be *built up* by reading masterpieces as the following:

Tennyson's "Idylls of the King"  
Tennyson's "Sir Galahad"  
Lowell's "Vision of Sir Launfal"  
Malory's "Morte Darthur"

In Tennyson's "Idylls of the King" you will find of special interest "The Coming of Arthur," "Launcelot and Elaine," "Gareth and Lynnette," and "The Passing of Arthur." The teacher should know intimately the oath that King Arthur's knights took, — the ideal of the spiritual man, warring over the world of Sense:

I made them lay their hands in mine and swear  
To reverence the king as if he were  
Their conscience, and their conscience as their king,  
To break the heathen and uphold the Christ,  
To ride abroad redressing human wrongs,  
To speak no slander, no, nor listen to it,  
To lead sweet lives in purest chastity,  
To love one maiden only, cleave to her,  
And worship her by years of noble deeds,  
Until they won her. . . .  
Not only to keep down the base in man,  
But teach high thought, and amiable words  
And courtliness, and the desire for fame,  
And love of truth, and all that makes a man.

**Importance of the Boy Scout movement.** The sixth grade is vitally important to the growing boy because it is now that the majority of the boys may join heart and soul with a movement like the Boy Scout Movement. The teacher should do everything in her power to set their desires that way.

## LETTER TO MRS. BIXBY

(PAGE 161)

Abraham Lincoln

**The harmonies of prose.** Abraham Lincoln was a master of prose style. If you read this letter aloud you will see how his sentences flow magnificently. To make the pupils sense this, write the letter on the board in four sections, each a sentence. In talking over these sentences find the main thought of each and see how the other phrases and clauses bear upon it. Do



not analyze the sentences, but grasp them in their proportions. Which part of a sentence should be glossed over quickly, which should be read slowly to bring out the vital thought? Then, practice reading these sentences with a sweep and power that carries each triumphantly to its end. It is only by cultivating such sweep in reading that the full beauty of these long harmonious sentences can be appreciated.

**Making a Lincoln poster.** On a large sheet of paper mount all the pictures of Lincoln that the class can contribute. At the bottom write or print (the class selecting the one to do this) this letter to Mrs. Bixby or the Gettysburg Speech. Hang the poster in a prominent place on the wall.

### THE GETTYSBURG SPEECH

(PAGE 162)

Abraham Lincoln

**Blackboard reading of a prose masterpiece.** When a selection is as brief as this one, it is a good plan to copy it plainly on the board, so that all the class can look there instead of at their books. Then, talk about it phrase by phrase until you feel that the class has felt its strength and beauty.

**A Lincoln's Birthday program.** The following program plays up "People that Abraham Lincoln Would Like."

#### People that Lincoln Would Like

A Recitation in Unison. <i>The Manly Life</i> . . . . .	The class
A Story Retold in Relay. <i>The Girl Who Lored Her Flag</i> . . . . .	Three pupils
(The Flag-Raising at Riverboro, sections 1-31, 32-52, and 53-106)	
A Reading. <i>The Frontiersman to the Rescue</i> . . . . .	One pupil
(A Narrow Escape, sections 20-24)	
A Reading. <i>How the Cowboy and His Pony Saved the Herd</i> . . . . .	One pupil
(Riding the Rim Rock, sections 24-36)	
A Recitation in Relay. <i>Columbus</i> . . . . .	Three pupils
A Reading. <i>Martin the Cobbler</i> . . . . .	One pupil
(Where Love is, There God is Also, sections 16-36)	
A Reading. <i>Franklin's Perseverance in Learning to Write</i> . . . . .	One pupil
(Franklin, sections 18-16)	
A Play. <i>The Red Man's Request, or</i> . . . . .	Three pupils and the class
<i>The Flag-Raising</i> . . . . .	Fifteen pupils
A Recitation. <i>I Hear America Singing</i> . . . . .	One pupil

## "MY COUNTRY"

(PAGE 151)

Mary Antin

The immigrant in our schools. This selection can be made of great inspiration to the foreign boy or girl who is at school in this country. Stress real Americanism. Show how each should have the spirit shown here by Mary Antin. Get from the library "The Promised Land," "They Who Knock at Our Gates," or "At School in the Promised Land" and become acquainted with Mary Antin yourself. The last book, "At School in the Promised Land" may be secured in the Riverside Literature Series (Number 245).

A Washington's Birthday program. Throughout these three Readers selections have been presented chronologically, to bring out the historical growth of our country. In this year's program it is well sometime to play up this development of the country. The following is suggestive:

## OUR COUNTRY'S PAST

## The Explorers

- A Recitation in Relay. *Columbus* . . . . . Three pupils  
A Recitation in Unison. *An Epigram* . . . . . The class

## The Colonizers

- A Recitation in Relay. *The First Thanksgiving* . . . . . Nine pupils  
A Recitation. *Pocahontas*. (Fifth Reader) . . . . . One pupil

## The Makers of a Nation

- A Recitation in Relay. *The Rising in 1776* . . . . . Ten pupils  
A Recitation. *Independence Bell*. (Fourth Reader) . . . . . One pupil

## The Expanding Nation

- A Play. *The Red Man Eloquent* . . . . . Three pupils

## The Preserver of the Nation

- A Declamation. *Letter to Mrs. Bizby* . . . . . One pupil  
A Declamation. *The Gettysburg Speech* . . . . . One pupil

## America in the World War

- A Recitation. *Old Flag*. (Fifth Reader) . . . . . One pupil  
A Declamation in Relay. *Follow the Flag* . . . . . Five pupils

## ALADDIN

(PAGE 336)

James Russell Lowell

Symbolism of "Aladdin's Lamp" in the poem. "Aladdin's Lamp" in the poem stands for imagination, that power of the mind that builds air-castles, forms its day-dreams, and is responsible for all the great constructive ideals of the world. One of the most pitiful things in life is the weakening of this power through sordidness or lowering of ideals.

## THE LAST LESSON

(PAGE 250)

Alphonse Daudet

Making a play of a story. Fill in the details for the following skeleton:

Title.....[Fill in]

Characters

.....[Fill in].....

The class

Place:.....[Fill in]

*(Enter Franz)*M. HAMEL (*kindly*).....[Section 5].....*(Franz takes seat)*

M. HAMEL.....[Section 7, 10].....

FRANZ.....[Section 10].....

M. HAMEL.....[Section 11-13].....

*(The clock strikes twelve)*

M. HAMEL.....[Section 17].....

Spontaneous phrasing in dramatizing. After the class have talked over the story carefully and noticed the changing scenes and ideas as referred to in the skeleton above, they should play the story in their own language. The school-master's speech offers opportunity for eloquence.

Playing the story. Turn the classroom into the school-room of the story. Practice playing the story.

## LEGEND OF THE ARABIAN ASTROLOGER 203

**French taught again in Alsace.** The following newspaper clipping appeared during the Great War.

London, June 23. — After forty-five years French is once again taught in the schools of Alsace. Every reader of Alphonse Daudet will remember in the best known of the "Contes du Lundi," the story of the last lesson given by a French schoolmaster in Alsace before the iron rule of Prussia forbade the teaching of French in the annexed provinces. The last words that the schoolmaster wrote on the blackboard were "Vive la France!" Then he stood there motionless, with his head resting against the wall, and with his hand he signed to the children, "C'est fini! Allez-vous en!"

Nothing could be more surprising than the progress made by the children within the last six months. German was compulsory in the schools, and among themselves they only talked the Alsatian patois (dialect). Now French has become for them a familiar tongue.

**Information for the teacher.** Alphonse Daudet (1840-1897) was a French author and journalist.

### A VISIT TO IRVING

(PAGE 296)

**Supervised silent reading.** See page 182.

**Sifting out facts about Irving's life.** See page 182.

**The Reading Club.** See pages xlvii and 182.

**The spur of competition.** The twelve names of the pupils who have done the best and the most reading during the last three months should inspire others in the class to read more profitably. Write their names on the blackboard.

## LEGEND OF THE ARABIAN ASTROLOGER

(PAGE 302)

Washington Irving

**Purpose of the introduction.** The purpose of this introduction is to give the backgrounds reflected in the story. If the teacher can get a picture of the Alhambra to show to the class, it will add to the interest. The silhouette at the top of the page is not the sky-line of the Alhambra, but is given here to show the general character of Moorish architecture. Find pictures of the dress of the Moors.

**Conversations as material for oral reading.** This story has some good conversations that work up well in dialogue. Practice them in class. Let pupils show one another how to read to bring out ideas and feelings best.

**Modern inventions.** Submarine detectors and wireless may be cited as inventions that nowadays perform the magic that Ibrahim's talisman performed.

### THE BOYHOOD OF A NATURALIST

(PAGE 22)

John Muir

**John Muir the nature lover.** John Muir is delightful. He will fill the boys and girls with enthusiasm for nature. He is so human, so boyish; and he describes his boyhood days with such simplicity and vividness that we feel as if we must be a boy with him. He sees such interesting things too, — just the kind of things that a wide-awake twelve-year-old boy sees outdoors.

**Grouping paragraphs together.** This selection offers splendid training in grouping paragraphs together under heads. It will pay to build up on the board an outline by paragraphs, and then reconstruct the outline somewhat as follows. Thus the pupils see for themselves how an author thinks in large measure.

*Sections 1- 5.* Entrance into the wilderness

*Sections 6-20.* Different kinds of birds. (Outline these paragraphs under kinds of birds)

*Section 21.* The frogs

*Sections 22-25.* Snakes

*Sections 26-27.* Insects

*Sections 28-32.* Fishes

*Section 33.* The Lake

*Sections 34-40.* Learning to swim

Write on the board the different kinds of animals mentioned in each section and describe them, as John Muir sees them.

**An Animal Day program.** The following material is suitable. To vary the program, if you wish, add poems from the *Fourth and Fifth Readers*.

## An Animal Day Program

- A Reading in Relay. *Madame Arachne and the Birds* . . . Four pupils  
(*Madame Arachne*, sections 3-7, 8-11, 13-14, and 25)
- Recitation. *Fairy Shipwreck* . . . . . One pupil
- A Fable Retold. *The Actor and the Pig* . . . . . One pupil
- A Reading in Relay. *The Fifteen Lions* . . . . . Two pupils  
(*The Lion Hunt*, sections 8-9)
- A Declamation. *The Eagle — Lord of the Sky* . . . . . One pupil  
(*Story of Peggy Mel*, section 3)
- A Fable Retold. *The Nightingale and the Pearl* . . . . . One pupil
- A Reading in Relay. *Man and Animals* . . . . . Two pupils  
(*Taming of Animals*, sections 8-9)
- A Reading in Relay. *Peroxide Jim Saves the Herd* . . . . Four pupils  
(*Riding the Rim Rock*, sections 24-26, 27-29, 30-33, 34-36)
- A Declamation. *The Waterlily* . . . . . One pupil  
(*Boyhood of a Naturalist*, section 33)
- A Reading in Relay. *Buck, an Alaskan "Husky,"* sections 6-9 Four pupils
- A Reading in Relay. *Boyhood of a Naturalist* . . . . . Selected pupils  
(The class will select the sections)

**Information about the author.** John Muir (1838-1914) was a noted American geologist, explorer, and naturalist.

## TULIPS

PAGE (94)

Arthur Guiterman

**Internal rhyme.** If you notice this poem carefully you will discover that a word half way through the line rhymes with the word at the end of the line. This internal rhyme makes a very lovely effect when the poem is read aloud. See if the children discover these rhymes for themselves. If they do not, draw their attention to them. Lead them to see the art necessary to find just the words to suit both sense and sound.

**Verbal backgrounds for appreciation.** It is necessary to know these unfamiliar words in order to get the full meaning of this poem. Make a special point therefore, of emphasizing the work on words. Talk about the pictures in the different lines; try to visualize the tulips as people.

**Information for the teacher.** Arthur Guiterman (1871- ) is an American poet. For some time he has been editor of *Life*.

## THE FLAG IN CUBA

(PAGE 164)

Eva March Tappan

**Historical backgrounds.** On February 15, 1898, the battleship *Maine*, at anchor in the Havana harbor, was cut in two by an explosion, and two officers and two hundred and sixty-four men were killed. On April 11, the President (McKinley) sent a message to Congress to take measures to end the hostilities between Spain and Cuba. On April 19, Congress passed a joint resolution for the recognition of Cuban independence. A call for volunteers was issued April 23d. See any recent American history for further details.

## THE DERRICK AND THE WIND

(PAGE 116)

C. E. Dingwall

The "*who, where, and what*" of a story. The following outline will help you to grasp the salient details of this interesting story.

## I. Where

At Portland Building, a twelve-story steel skeleton, the first two stories of granite, with fourteen ton columns at the entrance

## II. Who

*Bodley*, red-haired, short and heavy, in search of a job  
*Kirby*, in charge of the stone setting outfit on the ground  
*Chapin*, erecting the iron work  
*Larsen*, setting up the iron (steel)  
*Lane*, the contractor

## III. What

- ¶ 1. The men at work, — their different jobs
- ¶ 2. Why Larsen was laid off
- ¶¶ 3-4. Effects of Larsen's carelessness
- ¶ 5. Bodley applies for a job
- ¶¶ 6-7. The ironworkers on top of the building
- ¶ 8. Bodley working at the derrick, — safe, easy work
- ¶ 9. Bodley pulling in load at derrick, — is slow
- ¶¶ 10-12. Foreman sends him below, — mortar gang, terra cotta setters, brick foreman, stone setters, bookkeeper play joke on him
- ¶ 13. At the whistle the workers start homeward

- ¶ 14. Bodley's feelings when he climbed up for his coat
- ¶ 15. Collins leaves hastily
- ¶ 16. The boom derrick is tied to a column, and a high wind pulls it
- ¶¶ 17-18. The column is pulling loose, one bolt out
- ¶ 19. Special danger because of weight of column and crowds on street
- ¶ 20. Bodley walks out to the column
- ¶ 21. Fright forces him to straddle the beam and thus work his way over
- ¶ 22. The rope will not pull in right
- ¶ 23. Bodley's strategy: lowers the rope and ties it to another beam
- ¶ 24. Bodley puts in a bolt, making two journeys over the beam to do it
- ¶ 25. He fastens the boom derrick better
- ¶ 26. When he goes down he is engaged by the contractor
- ¶ 27. He becomes one of their best engineers

## THE FOOLISH BRAHMIN

(PAGE 216)

Bidpai

**Test of speed and content.** See Introduction, page xxii.

**Questions to test content.** The following questions bring out definite answers:

1. What did the Brahmin want? [A sheep.]
2. Who had the dog? [Three rogues.]
3. Who bought the dog? [The Brahmin.]
4. What did he think it was? [A sheep.]
5. What did he pay for it? [A measure of rice and a pot of ghee.]

**Dramatizing the street scene.** The outline on page 208 shows the dramatic possibilities of this short selection. It is an excellent plan to copy a short play like this on the board, and let the class take turns in reading the speeches. Comment on the object of the by-play or italicized directions.

After practice in oral reading, let the pupils play the story entirely in their own words.

"Dramatization in which pupils use an author's exact words is valuable for training in vocabulary and conventional sentence structure, but the other form of dramatization, that in which pupils give the author's thought but express in their own words what *they* would feel under the same circumstances, gives better training in self-expression, and should gradually be used more and more in advancing grades." — *The Minnesota Course of Study*.



## SIXTH READER

## Characters

Brahmin	Second rogue
First rogue	Third rogue

Place: The street

*(Brahmin walking slowly meets the First Rogue)*

FIRST ROGUE. O Brahmin, wilt thou buy a sheep? I have one fit for sacrifice.

BRAHMIN. It is for that very purpose that I came forth this day.

*(First Rogue opens bag and takes out dog)*

BRAHMIN. Wretch, who touchest things impure, and utterest things untrue, callest thou that cur a sheep?

FIRST ROGUE. Truly it is a sheep of the finest fleece, and of the sweetest flesh. O Brahmin, it will be an offering most acceptable to the gods.

BRAHMIN. Friend, either thou or I must be blind.

SECOND ROGUE *(coming up)*. Praise be the gods that I have been saved the trouble of going to the market for a sheep! This is such a sheep as I wanted. For how much wilt thou sell it?

BRAHMIN *(his mind wavering to and fro)*. Sir, take heed what thou dost; this is no sheep, but an unclean cur.

SECOND ROGUE. O Brahmin, thou art drunk or mad.

*(Third Rogue approaches)*

BRAHMIN. Let us ask this man what the creature is, and I will stand by what he shall say.

*(The others agree)*

BRAHMIN *(calling out)*. O Stranger, what dost thou call this beast?

THIRD ROGUE. Surely, O Brahmin, it is a fine sheep.

BRAHMIN. Surely the gods have taken away my senses! *(Turning to him who carries the dog.)* I beg thy pardon. I will buy the sheep. Here is a measure of rice and a pot of ghee.

*(The Brahmin takes the dog, and the three rogues go off chuckling)*

**Information about the author.** See "Where Our Fables Come From" in the Fourth Reader for information about Bidpai. Macaulay became familiar with Hindoo stories when he lived in India.

## FOLLOW THE FLAG

(PAGE 167)

Theodore Marburg

**Historical references in the declamation.** The following reminders will aid you in reviewing with your class the important events of the Great War.

- ¶ 1. Our flag is not to be trampled in the mire  
The sinking of the *Lusitania*; and other offenses against international law of the sea
- ¶ 2. It goes on a high mission  
England the mother country had practiced freedom since the days of the Magna Charta; after the Revolutionary War England herself did much to expand in freedom; the French Republic; England, France, and America, three lands of democracy; in the Great War, these three nations "allies" in arms
- ¶ 3. It goes on a world mission  
The high hope of the President, a League of Nations; international brotherhood; the flag reaching out through the world; world goodwill and justice
- ¶ 4. It goes on a stern mission  
The flag arrayed against the Hun; the "bloody intent" of the German; the miseries inflicted on the world, in Belgium, in France; the Hun's terrible use of poison gas, etc. The German nation a deceived nation in bondage to the military idea
- ¶ 5. It is at last represented in France  
The Hun was stopped in France at the Marne, just as Attila was stopped at the famous Battle of Chalons; the Americans were fighting in France long before we declared war, for the Foreign Legion had Americans in it, and many Canadian regiments had Americans in them

Information for the teacher. Theodore Marburg was the American minister to Belgium in 1912-1913.

## THE TAKING OF A SALIENT

(PAGE 169)

Henry Russell Miller

**A democracy Day program.** The following is suggestive:

A Recitation. <i>Old Flag</i> . (Fifth Reader)	One pupil
A Reading. <i>The Puritan in America</i>	One pupil
(Chivalry through the Ages, sections 4-6)	
A Reading in Relay. <i>The American Pioneer</i>	Two pupils
(Chivalry through the Ages, sections 7-8, 9)	
A Recitation in Relay. <i>Find a Way</i>	Four pupils
A Reading in Relay. <i>An Immigrant Girl's Idea of Washington</i>	Five pupils
(My Country, sections 8-12)	
A Declamation. <i>Follow the Flag</i>	One pupil
A Reading in Relay. <i>The Taking of a Salient</i>	Six pupils
(Sections 10-16)	
A Declamation in Relay. <i>The City of the Future</i>	Sixteen pupils

## Characters

Brahmin	Second rogue
First rogue	Third rogue

## Place: The street

*(Brahmin walking slowly meets the First Rogue)*

FIRST ROGUE. O Brahmin, wilt thou buy a sheep? I have one fit for sacrifice.

BRAHMIN. It is for that very purpose that I came forth this day.

*(First Rogue opens bag and takes out dog)*

BRAHMIN. Wretch, who touchest things impure, and utterest things untrue, callest thou that cur a sheep?

FIRST ROGUE. Truly it is a sheep of the finest fleece, and of the sweetest flesh. O Brahmin, it will be an offering most acceptable to the gods.

BRAHMIN. Friend, either thou or I must be blind.

SECOND ROGUE *(coming up)*. Praise be the gods that I have been saved the trouble of going to the market for a sheep! This is such a sheep as I wanted. For how much wilt thou sell it?

BRAHMIN *(his mind wavering to and fro)*. Sir, take heed what thou dost; this is no sheep, but an unclean cur.

SECOND ROGUE. O Brahmin, thou art drunk or mad.

*(Third Rogue approaches)*

BRAHMIN. Let us ask this man what the creature is, and I will stand by what he shall say.

*(The others agree)*

BRAHMIN *(calling out)*. O Stranger, what dost thou call this beast?

THIRD ROGUE. Surely, O Brahmin, it is a fine sheep.

BRAHMIN. Surely the gods have taken away my senses! *(Turning to him who carries the dog.)* I beg thy pardon. I will buy the sheep. Here is a measure of rice and a pot of ghee.

*(The Brahmin takes the dog, and the three rogues go off chuckling)*

**Information about the author.** See "Where Our Fables Come From" in the Fourth Reader for information about Bidpai. Macaulay became familiar with Hindoo stories when he lived in India.

## FOLLOW THE FLAG

(PAGE 167)

Theodore Marburg

**Historical references in the declamation.** The following reminders will aid you in reviewing with your class the important events of the Great War.

- ¶ 1. Our flag is not to be trampled in the mire  
The sinking of the *Lusitania*; and other offenses against international law of the sea
- ¶ 2. It goes on a high mission  
England the mother country had practiced freedom since the days of the Magna Charta; after the Revolutionary War England herself did much to expand in freedom; the French Republic; England, France, and America, three lands of democracy; in the Great War, these three nations "allies" in arms
- ¶ 3. It goes on a world mission  
The high hope of the President, a League of Nations; international brotherhood; the flag reaching out through the world; world goodwill and justice
- ¶ 4. It goes on a stern mission  
The flag arrayed against the Hun; the "bloody intent" of the German; the miseries inflicted on the world, in Belgium, in France; the Hun's terrible use of poison gas, etc. The German nation a deceived nation in bondage to the military idea
- ¶ 5. It is at last represented in France  
The Hun was stopped in France at the Marne, just as Attila was stopped at the famous Battle of Chalons; the Americans were fighting in France long before we declared war, for the Foreign Legion had Americans in it, and many Canadian regiments had Americans in them

**Information for the teacher.** Theodore Marburg was the American minister to Belgium in 1912-1913.

## THE TAKING OF A SALIENT

(PAGE 169)

Henry Russell Miller

**A democracy Day program.** The following is suggestive:

A Recitation. <i>Old Flag</i> . (Fifth Reader)	One pupil
A Reading. <i>The Puritan in America</i>	One pupil
(Chivalry through the Ages, sections 4-6)	
A Reading in Relay. <i>The American Pioneer</i>	Two pupils
(Chivalry through the Ages, sections 7-8, 9)	
A Recitation in Relay. <i>Find a Way</i>	Four pupils
A Reading in Relay. <i>An Immigrant Girl's Idea of Washington</i>	Five pupils
(My Country, sections 8-12)	
A Declamation. <i>Follow the Flag</i>	One pupil
A Reading in Relay. <i>The Taking of a Salient</i>	Six pupils
(Sections 10-16)	
A Declamation in Relay. <i>The City of the Future</i>	Sixteen pupils

## Characters

Brahmin	Second rogue
First rogue	Third rogue

## Place: The street

*(Brahmin walking slowly meets the First Rogue)*

**FIRST ROGUE.** O Brahmin, wilt thou buy a sheep? I have one fit for sacrifice.

**BRAHMIN.** It is for that very purpose that I came forth this day.

*(First Rogue opens bag and takes out dog)*

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*(The others agree)*

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**BRAHMIN.** Surely the gods have taken away my senses! *(Turning to him who carries the dog.)* I beg thy pardon. I will buy the sheep. Here is a measure of rice and a pot of ghee.

*(The Brahmin takes the dog, and the three rogues go off chuckling)*

**Information about the author.** See "Where Our Fables Come From" in the Fourth Reader for information about Bidpai. Macaulay became familiar with Hindoo stories when he lived in India.

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A Reading in Relay. <i>The Taking of a Salient</i>	Six pupils
(Sections 10-16)	
A Declamation in Relay. <i>The City of the Future</i>	Sixteen pupils

## THE TREE

(PAGE 93)

Jones Very

**An Arbor Day program.** The following is suggestive:

A Recitation in Relay. <i>Columbia's Emblem</i> . . . . .	Three pupils
A Recitation in Relay. <i>Tulips</i> . . . . .	Five pupils
A Fable Retold. <i>The Nightingale and the Pearl</i> . . . . .	One pupil
A Recitation. <i>Trees</i> . . . . .	One pupil
A Recitation in Relay. <i>Pebbles</i> . . . . .	Two pupils
A Play. <i>The Foolish Brahmin</i> . . . . .	Four pupils
A Recitation in Relay. <i>Song of the Chattahoochee</i> . . . . .	Five pupils
A Recitation. <i>Aladdin</i> . . . . .	One pupil
A Recitation in Relay. <i>The Tree</i> . . . . .	Three pupils

## WITH A TRAMP STEAMER ON THE AMAZON

(PAGE 201)

Oswald Kendall

**An outline of the contents of a selection.** The following outline reveals the dominating topic of each paragraph:

## I. The Blowgun Indians

- ¶ 1. The Amazon forest
- ¶ 2. Description of the Indian village
- ¶ 3. How the Indians use the blowgun
- ¶ 4. Things used for bartering
- ¶ 5. Funny happenings

## II. Wild Life on the Amazon

- ¶ 6. Wilfrid and writer explore the jungle
- ¶ 7. The abundance of animal life astounding
- ¶ 8. Animal life near the water and in higher land
- ¶ 9. Description of the armadillo
- ¶ 10. Description of the monkeys
- ¶ 11. Description of the porcupine
- ¶ 12. Birds
- ¶ 13. Description of the coati-mondi
- ¶ 14. Description of the anteater
- ¶ 15. Timothy Hanks identifies the animals for them

## III. The Horror of the Jungle

- ¶ 16. In a narrow path they see a five-foot pile of snake
- ¶ 17. How they felt when they saw it
- ¶ 18. The eye glance of the snake; its charming power
- ¶ 19. It seemed to look at both

## ADDRESS ON AMERICAN CITIZENSHIP 211

- ¶ 20. The snake gradually uncoils and the writer fires at it
- ¶ 21. The convulsions of the snake in its death agony
- ¶ 22. The experience with the snake ended their exploring tendencies

### IV. A Farewell Entertainment

- ¶ 23. The merry bartering continues
- ¶ 24. The Indians cease bringing gold dust to the ship
- ¶ 25. They entertain the Indians on shipboard
- ¶ 26. Final departure of the Indians

**Information for the teacher.** Oswald Kendall is an Englishman who has written a fascinating account of experiences on the Amazon. You should get "The Romance of the Martin Connor" at the library and read it. His descriptive power is marked.

## TO AN ORIOLE

(PAGE 95)

Edgar Fawcett

**Making a bird booklet.** On page 179 a tree booklet has been described. A good plan is to use sentence descriptions with the entries about the appearance of the different birds in spring. Select some special feature to play up in the sentence; as, what the bird's appearance was like, what the bird was doing at the moment you saw it, where the bird was when you saw it, etc.

**Information for the teacher.** Edgar Fawcett (1847-1904) was an American writer of stories and verse.

## AN ADDRESS ON AMERICAN CITIZENSHIP

(PAGE 176)

Woodrow Wilson

**Motivating silent reading by means of questions on the text.** The questions after the selection test the pupil's comprehension of the paragraph. If the address is read silently in class, paragraph by paragraph, the teacher has an excellent opportunity to see which pupils have improved in speed in silent reading and which have also improved in grasp of content.



The selection, as it is an oration, should be read aloud several times, and the boys and girls should listen to the reading with their books closed. After a paragraph is read aloud, the class may be asked to tell briefly what it was about.

**The American's Creed.** The following creed by William Tyler Page became popular during the days of war. In it you will find brought together many famous phrases relative to our country.

Write it on the blackboard and comment on it.

I believe in the United States of America, as a government of the people, by the people, for the people; whose just powers are derived from the consent of the governed; a democracy in a republic; a sovereign nation of many sovereign states; a perfect union, one and inseparable; established upon those principles of freedom, equality, justice and humanity for which American patriots sacrificed their lives and fortunes.

I therefore believe it is my duty to my country to love it, to support its constitution, to obey its laws, to respect its flag and to defend it against all enemies.

### BILLY THE DOG THAT MADE GOOD

(PAGE 185)

Ernest Thompson Seton

**Holding a dog show by proxy.** See page 192 for the *Geographic Magazine* with various kinds of dogs pictured in it. Bring pictures of dogs to class. Vote for a certain kind of dog to be the class mascot. Tell stories about dogs.

**Correlated reading.** Read "Little Foamy Chops" in the Fifth Reader and "The Far West in Books and Stories" in the Fourth Reader.

**Discussion of the pictures.** These pictures were drawn by Ernest Thompson Seton. Find the exact parts of the story which they illustrate. Never pass by an illustration without attaching some teaching value to it.

**The Reading Club.** Refer the Reading Club to all of Ernest Thompson Seton's books at the library. Collect all the titles you can find of good dog stories. At stated intervals post on the board the names of pupils who are making best use of the library card.

## CLYTIE THE HELIOTROPE

(PAGE 226)

Ovid

Test of speed and content. See Introduction, page xxii.

Questions on content. The following are definite questions of facts of the story:

1. What did Apollo drive? [The sun-chariot; or the sun; or a chariot.]
2. Who gazed at him? [Clytie; or the nymph.]
3. Who attended Apollo on his way? [The Dawn; or the Hours.]
4. Did Apollo see Clytie? [No.]
5. Did Apollo finish his journey in the east or the west? [The west.]

A May Day program. The following offers material from which to choose:

A Recitation. <i>Fairy Shipwreck</i> . . . . .	One pupil
A Recitation in Relay. <i>Pebbles</i> . . . . .	Two pupils
A Recitation. <i>Trees</i> . . . . .	One pupil
A Fable Retold. <i>The Nightingale and the Pearl</i> . . . . .	One pupil
A Recitation in Relay. <i>The Bells</i> . . . . .	Six pupils
A Recitation. <i>Aladdin</i> . . . . .	One pupil
A Recitation in Relay. <i>Tulips</i> . . . . .	Five pupils
A Declamation. <i>The Waterlily</i> . . . . .	One pupil
(Boyhood of a Naturalist, section 33)	
A Recitation in Relay. <i>Song of the Chattahoochee</i> . . . . .	Five pupils
A Recitation. <i>To an Oriole</i> . . . . .	One pupil
A Recitation. <i>The Tree</i> . . . . .	One pupil
Exhibit of May Baskets or May Flowers . . . . .	The class

A May Walk. A good project for the class

## A VISIT TO HOLMES

(PAGE 316)

Supervised silent reading. See page 182.

Sifting out facts about Holmes's life. See page 182.

The Reading Club. See pages xlvii and 182.

The spur of competition. See page 203.

Blackboard outline review. Follow the heads given in the study equipment, but put the three outlines of authors on the board, side by side. This will make a more concrete appeal than outlining on paper or merely talking about the facts.

**Correlated reading.** Read to the class Holmes's "Wonderful One-Hoss Shay." Note the small picture on page 316 of the Reader. This poem stresses a hundred years of happenings; from 1755 to 1855. A glance at a history will give you the big events:

French and Indian Wars  
Revolutionary War: gaining our freedom  
Forming a Constitution  
The War of 1812 with England  
The Mexican War  
Growth of slavery troubles and drifting towards the Civil War  
Expansion of our country from thirteen colonies to almost present size  
Inventions and discoveries to make life more comfortable

In this poem we have the New England dialect which Lowell used in his "Biglow Papers." Emphasize with the class the fact that dialect stamps a person as provincial and limited in education and travel.

**Making a blackboard outline.** The class should be familiar with the correct form of a topical outline. All the main points are marked the same way. The sub-points are marked by a different symbol to distinguish them from the main points. Some combination of Roman and Arabic numbers and letters should be followed consistently; as,

### **The Life of Holmes**

- I. Birth
  - 1. Date
  - 2. Place
- II. Education  
(fill in)
- III. Life Work  
(fill in)
- IV. Travels  
(fill in)
- V. Chief Writings  
(fill in)
- VI. Why best remembered  
(fill in)
- VII. Death  
(fill in)

## THE HEIGHT OF THE RIDICULOUS

(PAGE 328)

Oliver Wendell Holmes

**Punning as a form of wit.** In Shakespeare's day the pun was popular. To-day it is somewhat in taboo as a form of wit. Oliver Wendell Holmes, however, frequently plays on words cleverly, as is done in this poem. "There'll be the devil to pay" has its double meaning, — the ordinary understanding of the expression and the technical application to the printer's errand boy usually called "printer's devil."

## THE OPENING OF THE PIANO

(PAGE 329)

Oliver Wendell Holmes

**The lilt in poetry.** There is a delightful lilt noticeable in reading this poem. It "sings itself." Emphasize to your class the importance of reading poetry to bring out all the poetic beauties — phrasing, rhythm, and rhyme.

**A Poetry Poster.** The following quotations are excellent to have copied by an artistic pupil and in printed form hung on the classroom wall:

Of equal honor with him who writes a great poem is  
he who reads it grandly.

— *Henry Wadsworth Longfellow*

We are all poets when we read a poem well.

— *Thomas Carlyle*

**Your own rating as a teacher.** It is an excellent plan to mark yourself, monthly, in the following:

1. Your own library habit.
2. Your own reading aloud.
3. Your use of scientific tests for diagnosis of the class.
4. Your use of drills in speed and content with groups of pupils.
5. Your use of class programs for motivated review.
6. Your use of dramatization.

## THE KNIGHT'S TOAST

(PAGE 53)

Sir Walter Scott

**Making a play of the poem.** The following outline gives the dramatic possibilities of the poem for a Mother's Day play.

**Title:** The Toast

**Place:** At the table in the banquet hall of the castle

**Characters**

Lord Stanley, the host

St. Leon	Lady Gundamere
Lord Staunton	Lady Margaret
Lord Hugh	Lady Kathleen
Lord Mortimer	Lady Gunhilde
Lord Walter	Lady Gwinevere

*(Lords and ladies seated around the table, Stanley at the head)*

LORD STANLEY *(rising)*. A toast! A toast!  
To all the ladies fair!  
Here before all, I pledge the name  
Of Staunton's proud and beauteous dame, —  
The Ladye Gundamere!

*(Each gallant springs to his feet and drinks the toast in clear water)*

LORD STANLEY *(smiling)*. Enough, enough,  
That all may have their due,  
Now each in turn, must play his part,  
And pledge the lady of his heart,  
Like gallant knight and true!

LORD HUGH *(rising)*. . . [Make up his speech to Lady Gunhilde.]

LORD MORTIMER *(rising)*. [Make up his speech to Lady Margaret.]

LORD WALTER *(rising)*. [Make up his speech to Lady Kathleen.]

LORD MONTFORT *(rising)*. [Make up his speech to Lady Gwinevere.]

ST. LEON *'lifting his cup)*. I drink to one  
Whose image never may depart,  
Deep graven on this grateful heart,  
Till memory be dead.  
To one whose love for me shall last,  
When lighter passions long have passed, —  
So holy 't is and true:  
To one, whose love hath longer dwelt,  
More deeply fixed, more keenly felt,  
Than any pledged by you.

*(Guests upstart, with hands on swords)*

LORD STANLEY. We crave the name,  
Proud knight, of this most peerless dame  
Whose love you count so high!

ST. LEON *(reverently)*. My mother!

## ROOSEVELT, GREAT AMERICAN CITIZEN 217

In making up the speeches for the different ladies, discuss what things could be praised in woman; as, beauty, grace, and other physical attractions; kindliness, sympathy, generosity, gentleness, — qualities of the heart; brilliancy, wittiness, wisdom, intellectuality, — qualities of the mind. Select for each the one thing to praise and then tell how she shows the quality.

**A Mother's Day program.** The following is suggestive:

A Recitation in Unison. <i>The Manly Life</i> . . . . .	The class
A Recitation. <i>Somebody's Mother</i> . (Fourth Reader.) . .	One pupil
A Declamation. <i>Letter to Mrs. Birby</i> . . . . .	One pupil
A Recitation in Relay. <i>The Knight's Toast</i> . . . . .	Ten pupils
A Play. <i>The Toast</i> . . . . .	Eleven pupils

## ROOSEVELT, GREAT AMERICAN CITIZEN

(PAGE 180)

The New York Tribune

**Another tribute to Roosevelt.** The following poem appeared in the *New York Sun* immediately after Roosevelt's death. It expresses well what the world felt about the irrepressible personality and energies of Roosevelt.

This beautiful tribute was written by Robert H. Davis, editor of the Munsey publications. It speaks for itself.

He came from out the void,  
Buoyed upon the surging tide.  
He braved the West,  
Defied the wide frontiers:  
He trekked the continents  
And enthroned his name  
Among the white, the black, the brown, the yellow men.  
He trod the frond.  
He rode the darkened streams  
That glide through jungles  
To the tropic tides.  
He spanned the globe,  
He swept the skies,  
And crept beneath the waters of the deep.  
He entered all the portals of the world  
A vibrant, thrilled, exhaustless, restless soul;  
And touched at last the very stars —  
Asleep.

— *The New York Sun*

**Life of Roosevelt.** His abilities were of high order:

Roosevelt's remarkable abilities in varied lines have been commented on again and again. He was primarily a great statesman; he was a naturalist of no mean order; he was an historian of authoritative position; he was an explorer who gave new information to the world; he was a sportsman who ranged the continents as hunting grounds; he was a collector, his contributions to American museums attesting to this fact; he was a devoted American citizen living fully in his community life; and he was a loyal husband and father, establishing a home at Oyster Bay in entire keeping with the best traditions of this country.

### SIR PERCIVALE THE BOY KNIGHT

(PAGE 257)

Augusta Stevenson

**The play in print.** Point out the difference between conversation and action or by-play, as shown by the latter's being printed in italics and enclosed in brackets or parentheses. In writing a play, italics are designated by underlining the word once.

**Why there are scenes in a play.** Notice how many scenes are given in this play. Observe that each change in place necessitates a new scene. A change in time only, the place remaining the same, would also necessitate a new scene, or at least a dropping of the curtain.

**Stages of a play.** A play, or drama, logically falls into five stages: (1) the *introduction*, which gives the main characters, the setting, and the beginning of the trouble; (2) the *complicating incidents*, or development; (3) the *climax*, or point of highest interest, or turning-point, as it is sometimes called; (4) the *unraveling incidents* leading out of the difficulty, often called the *dénouement*; and (5) the *conclusion*, or way it turned out.

Trying out parts in oral reading. Actual presentation of this play will furnish an effective motive for effort on the part of the pupils to improve in oral reading. Appoint some one in the class to read the explanatory parts; then let different pupils read the character parts as they come. Have different candidates for different parts and try them out. The rest of the class should offer suggestions for improvement and try to show one another how to read more effectively. Self activity, like this, counts for more than constant guidance from the teacher.

The "Knight Idea" played up throughout the sixth grade. You will find, if you examine the table of contents of the Sixth Reader, that the idea of knighthood has been played up deliberately. These selections that deal with Knighthood should be brought together repeatedly so that they supplement the appeal. "Chivalry through the Ages," "Practical Citizenship" (discussed on page 224), "The Manly Life," "Find a Way," "An Adventure of Don Quixote," and "Sir Percivale the Boy Knight" should be interwoven constantly, so that boys and girls enrich their backgrounds of chivalry. Howard Pyle's "King Arthur and His Knights" is a popular book on Knighthood that every pupil should read.

Information for the teacher. Miss Augusta Stevenson has written a number of Dramatic Readers that offer splendid material in brief form for presentation.

## HOW SLEEP THE BRAVE

(PAGE 182)

William Collins

Oral reading by the teacher. Here we have a two-fold motive:

*Specific motive in the teacher's reading:* To bring out the loving appreciation of the dead; the picture of Spring decking the graves as the children will do; the vision of the unseen lingerers about the grave doing homage; the personification of Honor and Freedom.



*Specific motive in the pupil's listening:* To find what have been pointed out in the introductory explanation to the poem; to catch the poet's vision of the unseen tribute at the graves on Memorial Day.

**Class discussion.** In the study equipment the following are suggested:

1. *Our wars:* French and Indian; Revolutionary War; War of 1812; the Mexican War; the Civil War; the Spanish War; the Great War. Draw from the children any of these about which they have heard, and ignore the others. You probably will get four of them. Picture the G.A.R. veteran; the Spanish War veteran; the Great War veteran.

2. *Service of the country:* fighting in defense of liberty, when necessary; service on the farm; in the industries; in Red Cross and hospital work, etc. Emphasize the avenues of service other than merely laying down one's life in fighting.

3. *What Memorial Day can mean:* a school program; a solemn parade to the cemeteries; decking the graves, each child contributing something; putting flags on graves of all veterans; being thoughtful of all old soldiers; being eager to show kindness to the families of soldiers serving the country, etc.

4. *What America stands for:* The Goddess of Liberty in the New York harbor and her message to the nations; how the oppressed of other countries have sought our shores; "making the world safe for democracy and democracy safe for the world"; our conception of Liberty as a goddess; America often called "Columbia."

**Oral or written composition.** Announce to the class that the best picture suggested shall be chosen for the tableau at the Memorial Day school celebration and you will motivate most satisfactorily the composition work.

**An impromptu tableau for Memorial Day.** The pupil who has memorized the poem, or worked upon it, with the most enthusiasm should be selected to recite the poem while the tableau is given. No curtain is needed; let the children step upon the platform or before the class and assume the poses which

they had decided upon. Let it be impressed upon the teacher that greater benefit results to the pupils if she allows them to decide how to group themselves about an imaginary grave rather than force them to follow her conception of the tableau.

Three pupils should be chosen, to impersonate Spring (with arms loaded with flowers), Honor (a pilgrim, clad in gray, staff in hand), and Freedom (goddess of Liberty in flowing white robes, with flag).

Let the children, under your guidance, decide how they want the costumes and the poses, for it means more in their development for them to take this initiative. An adroit teacher can always lead them toward the best interpretation, without letting them realize it. Let the children find their own interpretation in the poem itself, for which they have conceived their pictures. Then the lines of the poem will have an added value.

Let the children try different kinds of tableaux until they get what they want. Do not impose your idea on them. Be a Leader rather than the "Big Boss" in the discussion. Use all your originality and initiative to draw out the children's ideas.

**A Memorial Day program.** The following will prove of interest:

A Recitation. <i>Memorial Day. (Fourth Reader)</i> . . . . .	One pupil
A Declamation. <i>The City of the Future</i> . . . . .	One pupil
A Story Retold. <i>The Taking of a Salient</i> . . . . .	Four pupils
(Selections 1-4, 5-9, 10-13, 14-16)	
A Recitation. <i>Lead, Kindly Light</i> . . . . .	One pupil
A Declamation. <i>The Bizby Letter</i> . . . . .	One pupil
A Reading in Relay. <i>Roosevelt, Great American Citizen</i> . . . . .	Three pupils
A Declamation. <i>The Gettysburg Speech</i> . . . . .	One pupil
Tableau and Recitation. <i>How Sleep the Brave</i> . . . . .	Four pupils and the class

#### **Information for the teacher.**

*The author.* William Collins (1721-1759), noted for his odes, particularly "The Ode to Evening." His writings are full of the personifications popular in his day. Says Vida D. Scudder in her "Study of English Literature": "When he was twenty-five years old, appeared a tiny pamphlet, every poem

of which, had the public only known, was of pure gold. Here is the famous 'Ode to Evening,' and 'The Passions,' and the exquisite lyric, 'How sleep the brave who sink to rest.'" Mrs. Elizabeth Barrett Browning in speaking of his work says: "Collins had twenty times the lyric genius of Gray; we feel his fire in our cheeks."

## A VISIT TO LOWELL

(PAGE 331)

**Supervised silent reading.** See page 182.

**Sifting out facts about Lowell's life.** See page 182.

**The Reading Club.** See pages xlvii and 182.

**The spur of competition.** See page 203.

**Blackboard class review.** See page 213.

**A Great American Writers program.** You will find abundant material in the following program to call out all the abilities of the class. Urge pupils to make this the best work of the year.

- I. The Life of Cooper . . . . . Retold by several pupils
  - A Reading in Relay. *The Panther* . . . . . Six pupils  
(A Narrow Escape, sections 18, 19, 20, 21, 22, 23, 24)
- II. The Life of Franklin . . . . . Retold by several pupils
  - A Reading. *Franklin and the Wharf* (Section 4) . . . . One pupil
  - A Reading in Relay. *How Franklin Learned to Write* Four pupils  
(Franklin, sections 13-16)
- III. The Life of Irving . . . . . Retold by several pupils
  - A Story Retold. *Legend of the Arabian Astrologer* . . . Six pupils  
(Sections 1-14, 15-30, 31-44, 45-51, 52-63, 64-74)
- IV. The Life of Holmes . . . . . Retold by several pupils
  - A Recitation in Relay. *Union and Liberty*
    - Five pupils and the class
  - A Recitation in Relay. *The Broomstick Train* . . . . . pupils
  - A Recitation. *The Height of the Ridiculous* . . . . . One pupil
  - A Recitation. *Opening the Piano* . . . . . One pupil
- V. The Life of Lowell . . . . . Retold by several pupils
  - A Recitation. *Aladdin* . . . . . One pupil
  - A Recitation in Relay. *The Finding of the Lyre* . . . Four pupils
- VI. Announcement of the names of the ten pupils who have made  
the best record in the Reading Club . . . . . The teacher

NOTES

*(This page is left blank for the teacher's own use. Here she can insert other poems or prose selections of great American writers to be used on programs.)*

## THE FINDING OF THE LYRE

(PAGE 337)

James Russell Lowell

**Preliminary discussion as an aid to understanding.** In the introduction to this poem is given a question which should stimulate the class into a more responsive attitude. To see the possibilities in "common things" the inventor has to possess that which Lowell praises in his poem "Aladdin." Read this poem again to the class. Imagination is the key that will unlock the possibilities in common things.

**Motivated listening.** It is taken for granted that the teacher will practice reading a poem until she can read it aloud with so much expression that she holds the interest of the class readily. The question at the end of the introduction should be stressed again before the teacher reads, so that the pupils will listen with the intention of finding the answer.

## PRACTICAL CITIZENSHIP

(PAGE 48)

Theodore Roosevelt

**Summing up paragraphs.** Excellent practice in thinking clearly and in grasping main points is given in summing up a paragraph after it is read. This should be done in class. Pupils should work over the topic until they get it in a satisfactory form to stand for the whole paragraph. Certain paragraphs are grouped together, as those describing the work of boy scouts in Manilla. Find in such a case how the different paragraphs stress different phases of the general topic.

**The work of Judge Lindsay.** Judge Lindsay was one of the first promoters of the juvenile court.

**Our connection with the Philippines.** After the Spanish-American War, the Philippine Islands were given temporarily to our country as guardian.

**Boy Scout week.** It is an excellent plan to have a Boy Scout week in your sixth-grade class. Discuss the Boy Scout Manual. Let boys who are Scouts tell about their *hikes*, *woodcraft*, rules, and ideals.

## UNION AND LIBERTY

(PAGE 183)

Oliver Wendell Holmes

**The universal application of a great poem.** This poem was written in 1861, but it has an application at present just as strong as in that distant time. This universal appeal is true of all great poetry. In Holmes's mind "Flag of the heroes who left us their glory" crystallizes conditions in less than the first hundred years of our national history. Yet it may be applied up to the present moment. Furthermore, it has a sentiment in it that may be applied to the flag long after we have passed away. It is what he hopes our flag will always be.

**The poem stanza by stanza.** The following thoughts and questions are suggestive:

*Stanza 1.* Mention songs and prose that celebrate the deeds of our heroes. (Holmes's "Grandmother's Story of Bunker Hill," "Old Ironsides," "The Star-Spangled Banner" and other national songs, poems on the flag as given in the Fourth and Fifth Readers of this series, all poems suitable for Memorial Day, etc.)

*Stanza 2.* Pride in the whole country rather than pride only in one's own state; pride in both, the ideal.

*Stanza 3.* "Empire unseparated": our country like forty-eight little countries joined together under one head.

*Stanza 4.* Note the way in which this stanza may be applied to the Great War. How was Germany a traitor to "Freedom and Law?"

*Stanza 5.* "Many in one" is the meaning of "E pluribus unum," a Latin phrase.

**A Flag Day program.** The following is suggestive:

A Recitation in Unison. *The Manly Life* . . . . . The class

A Reading in Relay. *Chivalry through the Ages* . . . . . Eight pupils  
(Sections, 1, 2, 3, 4-6, 7-8, 9, 10-11)

A Declamation in Relay. *The City of the Future* . . . . . Sixteen pupils

A Reading in Relay. *The Flag in Cuba* . . . . . Two pupils  
(Sections 1-6, 7-12)

A Play. *The Flag-Raising* . . . . . Fifteen pupils  
or

*Sir Percival the Boy Knight* . . . . . Twenty-two pupils

A Recitation in Relay. *Union and Liberty* . . . . . Five pupils and the  
class in the chorus

Procession to the school yard

A Flag Raising . . . . . The class

The Flag Salute . . . . . The class in unison

## HOW THE TROLLEY CAR RUNS

(PAGE 125)

Eva March Tappan

**Running notes of a selection to serve as clues of content.** This selection is packed full of thought. The following running notes will help to show what is played up in the article.

- ¶ 1. Why the marble rolls and stops — two things that happen
- ¶ 2. How to move cars — what electricity travels through — insulation — example, lightning rods — a circuit — free — closed
- ¶ 3. The generator — power house — how it drives the cars — closed — broken circuit
- ¶ 4. Care in laying rails to prevent jumping of electricity
- ¶ 5. The motorman's work — speed — brakes — skidding wheels — sand
- ¶ 6. How the car is heated — why it does not catch on fire
- ¶ 7. What the *trolley* is — how made and used
- ¶ 8. How wires may be placed — underground — overhead — conduits
- ¶¶ 9-11. Electric locomotives — third rail — loose wires — advantages of steam over electricity — storage battery not yet perfected — trial of running cars without rails — why the overhead trolley is preferred
- ¶¶ 12-13. What the trolley does for the country — example, peach farm — speed in reaching markets — less expense — how it helps the steam road
- ¶ 14. How the trolley helps the workman — in congested districts — Great Britain, Belgium, and Cleveland  
Ancient idea of the city and the trolley

**Topical outline versus running notes.** In connection with this selection there is excellent opportunity to show the pupils the difference between a topical outline arranged with main points and sub-points, and mere running notes like those given on this page.

**Correlated reading.** Oliver Wendell Holmes's poem, "The Broomstick Train," is a humorous narrative purporting to explain how the trolley cars run by the aid of witches pressed into service. This poem should be read in connection with this serious article. An easy account of the working of electricity might well be put on reference.

**Information for the teacher.** Miss Eva March Tappan is the author of numerous interesting and instructive books. Her *Industrial Readers* give simple accounts of the making of common things and the operation of the ordinary industries. They *are therefore* excellent books for classroom reference.

## THE THINKER

(PAGE 133)

Berton Braley

**Information for the teacher.** Berton Braley has written some stirring verse of intense appeal to the working world. This poem should be particularly impressed upon pupils who are likely to leave school.

**Partnership of blackboard and class.** The blackboard should be used constantly in making lists or composing class compositions. By talking over the topic or question in class and calling for suggestions pupils are forced to think. The results of their thinking should be crystallized. As the various suggestions are given, the poor ones should gradually be eliminated and the good ones recorded on the board. In taking down a list of inventions, all suggestions should be recorded. Then, later, the suggestions that are not good may be struck out.

**Information about the author.** Berton Braley has written some stirring verse. A poem of his called "At Your Service" might well be read in connection with this. It may be found in Cabot's "Course in Citizenship."

## AN ITALIAN BOY AT SCHOOL

(PAGE 237)

Edmondo de Amicis

**The timeliness of a selection.** This story of the last days of an Italian school should make an impressive selection to use for closing days with your sixth-grade class. The questions in the study equipment are made brief so that they will not prove irksome, but at the same time they will bring out the big features of the story.

**Difficult pronunciation.** It may be well to copy on the board the strange Italian names and practice pronouncing them before the class reads the selection. By doing this difficulties are anticipated.



## SIXTH READER

## I. A Generous Deed

Garrone<sup>1</sup> (gār rō'ně)Crossi<sup>2</sup> (krōs'sī)Franti<sup>3</sup> (frān'tī)

## II. My Friend Garrone

Enrico<sup>11</sup> (ēn rē'cō)

## III. A Snow Ball

Coretti<sup>17</sup> (kōr ēt'ī)Muratorino<sup>17</sup> (mōō'rā tō rē'nō)Garoffi<sup>17</sup> (gār ôf'ī)

## IV. Gymnastics

Nelli<sup>20</sup> (nēl'ī)Stardi<sup>22</sup> (stār'dī)Derossi<sup>22</sup> (dē rōs'sī)Nobis<sup>22</sup> (nō'bis)Precossi<sup>22</sup> (prē kōs'ī)Votini<sup>22</sup> (vō tē'nī)

## V. Farewell

Abatucci<sup>45</sup> (ā bā tōōt'chī)Ernesto<sup>45</sup> (ēr nēs'tō)Archini<sup>45</sup> (ār kē'nī)Robetti<sup>51</sup> (rō bēt'ī)

Information for the teacher. Edmondo de Amicis (1846-1908) was an Italian traveler and writer. You should read the book from which this selection is taken. It is entitled "Cuore." You should re-read good boys' books at intervals to keep yourself in close touch with boy's psychology. Mark Twain, William Dean Howells, Thomas Bailey Aldrich, or Charles Dudley Warner will prove not only a treat in boy psychology but a tonic to aid you in your classroom relations with the boys.

## A PROGRAM OF REVIEW

Poems committed to memory. For poems read during the first half of the year, see page 196.

Aladdin, *page 336.*

Finding of the Lyre, *page 337.*

Height of the Ridiculous, *page 328.*

How Sleep the Brave, *page 182.*

Knight's Toast, *page 53.*

Opening the Piano, *page 329.*

Pebbles, *page 82.*

Thinker, *page 133.*

To an Oriole, *page 95.*

Tree, *page 92.*

Tulips, *page 94.*

Union and Liberty, *page 183.*

Declamations to review from memory. For declamations read during the first half of the year, see page 197.

The Bixby Letter, *page 161.*

The Gettysburg Speech, *page 162.*

The Waterlily, *page 33 (33).*

Follow the Flag, *page 167.*

Roosevelt, Great American Citizen, *page 180.*

Short oral readings for review or tests. For short oral readings from selections read during the first half of the year, see page 197.

The American Pioneers, *page 45 (7-8).*

What This Country Means to a Foreigner, *page 170 (8-9).*

The Schoolmaster's Last Speech, *page 254 (11-13).*

The Magic Talisman, *page 304 (8-13).*

The Blue Jay's Nest, *page 23 (4-6).*

The Plucky Kingbird, *page 25 (10-11).*

The Whippoorwill, *page 26 (14-16).*

Songs of the Frogs, *page 29 (31).*

The Adventure with the Copperhead, *page 30 (23).*

How We Learned to Swim, *page 33 (34-36).*

The Flag of the Arizona Squadron, *page 164 (1-5).*

When General Wood Lowered the Flag, *page 166 (7-12).*

Reddy Bodley Fastens the Boom, *page 122 (20-22, 23-25).*

The Foolish Brahmin, *page 216.*

Over the Top, *page 173 (10-11).*

The Monkeys on the Amazon, *page 207 (10).*

Bartering with the Indians, *page 204 (4-5).*

The Entertainment on Shipboard, *page 214 (25-26).*

What Americanization Means, *page 177 (3-4).*

Clytie the Heliotrope, *page 226.*

The Advantages of Having a Trolley System, *page 131 (14).*

The Loy Scouts in the Philippines, *page 49 (2-3).*

The Last Day of School, *page 248 (47-51).*

**A Play.** Sir Percivale the Boy Knight.

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## NOTES



***"A Step Forward In Reading"***

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